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THE CAFE SINGER—By Juliette Laine

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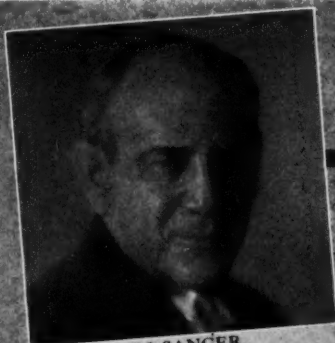
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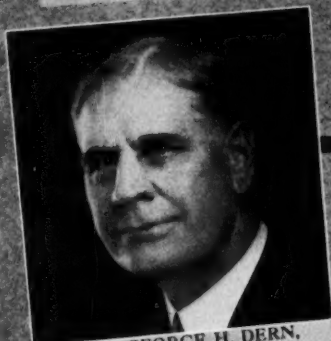
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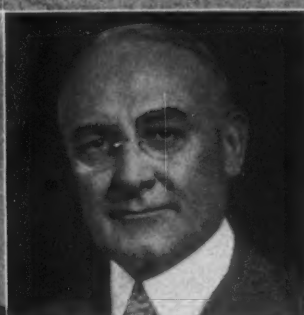
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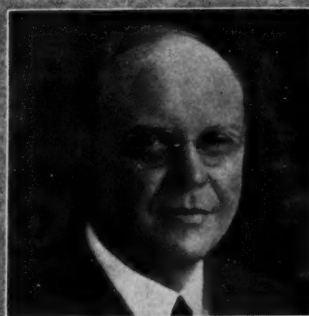
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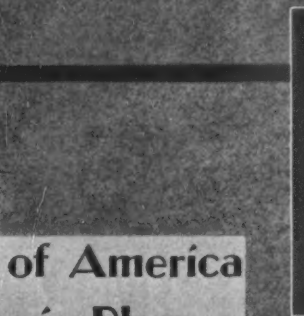
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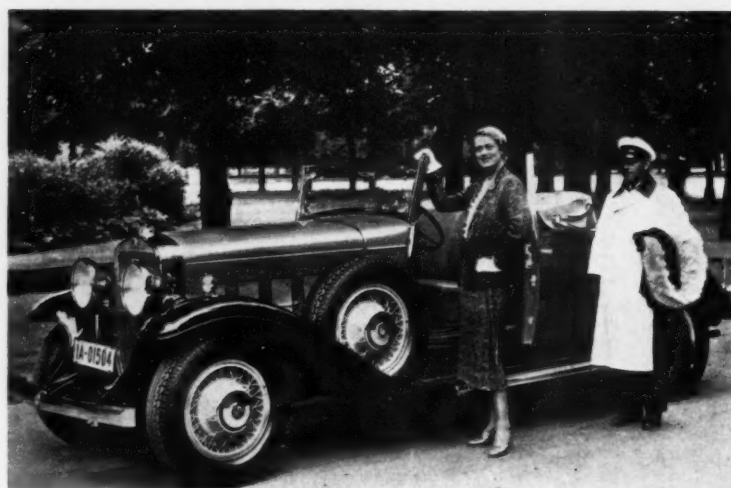


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**ETHEL
PYNE,**
soprano, is in
Havana, Cuba,
fulfilling concert
engagements.
The picture was
taken on the
ramparts of
Morro Castle
with the City
of Havana and
a British de-
stroyer in the
background.



GÖTA LJUNGBERG,
new Metropolitan soprano, finds motoring a source of relaxation between opera seasons.
Here she is starting out in her car from Berlin.



PAUL MAKANOVITZKY
played a concerto by Nardini, pieces of
Bach, Pugnani and others at the Salle
Gaveau, Paris, recently.



CLARA JACOBO
gave a performance of Turandot at the
Royal Theatre of Cairo, Egypt, on Feb-
ruary 1, following her debut in Aida. She
was also heard in Trovatore and Gioconda.
At the conclusion of her Cairo engagement,
Miss Jacobo will go to Monte Carlo and
La Scala.

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FROM THE PAST

An interesting old photograph—never mind how long ago—from the days when (left to right) Hofmann, Gerardy, and Kreisler gave trio concerts in the United States. (From the Howard Potter Collection.)



PAULINE PAGE, WINNER OF THE KNABE PRIZE
for the best child's voice, pictured with Rosa Ponselle, who was one of the judges. Daniel
Frohman is in the background. (Photo © International News Photos, Inc.)

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Rome's Royal Opera Lacks Repertoire and Progress

Eight Operas, One Novelty to Date—Francesca da Rimini the Season's Hit—A Revolving Traviata—Toscanini Convalescent—Respighi to Surprise New York

By CÉSAR SAERCHINGER

ROME.—My visit here with attendant researches, convinces me that there is no apparent, appreciable let-up in the musical activities of the Eternal City, although it has been hit by the economic paralysis no less than the other capitals of Europe. Rome is virtually empty of tourists, and is likely to remain so throughout the year. What this single fact means to this Sightseer's Paradise need not be stressed. Add to that the melancholy truth that the native luxury trades are flat on their backs—have been so for two years—and you wonder how anybody besides greengrocers and government employees can still afford to go to concerts and operas.

The Opera, indeed, is said to be in pretty sad shape. The ten million lire subsidy which the government grants to the Royal Opera, in company with the three other "official" Italian opera houses, is not providing Rome with anything comparable with, say the former royal opera houses of Germany, and a sigh can be heard, now and again, for the good old wide-open days of Mme. Carelli, that redoubtable impresaria of the Costanzi of pre-Mussolini days. There was under this "bad" old concession system no pretense at a regular repertoire; there were few, if any, novelties, and art had to be made to pay its way. Today there is a beautiful, reconstructed theatre, a musical director credited with high ethics and artistic ideals (Gino Marinuzzi), an up-to-date "plant," including a revolving stage; and yet there is neither a real repertoire nor a discernibly constructive or progressive policy. Blame the economic crisis, blame politics, or both—but such is the result.

SEVEN OPERAS IN SIX WEEKS

Six weeks have passed since the opening of the season on the traditional St. Stephen's Day (December 26), and altogether seven operas have been given a little more than one production per week. Only one of them was a novelty, namely Ricciotti's *Madonna Oretta* (discussed elsewhere in this journal by Raymond Hall); two were new for Rome, namely Pizzetti's *Debora e Jaële* and Rimsky-Korsakoff's *Sadko*. The rest were Catalini's almost (and justly) forgotten *Loreley*, which opened the season; the *Girl of the Golden West*; *Tosca*; *Meistersinger*; and *Francesca da Rimini*, the one great success to date.

This last, conducted by Gabriele Santini, has the benefit of an effective production, and the collaboration of Italy's most promising young tenor, Galiano Masini, in the juvenile lead. Gilda Dalla Rizza is rather too mature to be convincing in the title role.

Debora e Jaële, which has taken nine years to reach Rome, was, I am told, a *succès d'estime*, but provided a good opportunity for a promising soprano, Giulietta Tess. Marinuzzi himself conducted, being a convinced disciple of the composer. He did better for himself, however, with a very Italian production of *Meistersinger*, despite the fact that Benvenuto Franci was the only available Hans Sachs; and Badini, the well-known buffo, the Beckmesser.

MERRY-GO-ROUND TRAVIATA

There has been added to the season's repertoire a newly-mounted *Traviata*, in which neither the prima donna nor the conductor, but the stage manager (Giovacchino Forzano) is the hero. The great *clou* of this production is the revolving stage, by means of which Forzano accomplishes no less than nine changes of scene instead of the prescribed four. The public was apparently delighted, though some patrons felt that not only the singers but they themselves were being taken for a ride; and the critical fraternity was more or less convinced that each time the stage turned round, Verdi also turned round in his grave.

Gilda Dalla Rizza, a singer no longer in the flush of youth, sang Violetta with poor intonation; but Dino Borgioli as Alfredo and Gino Vanelli as Germont were acceptable; while Marinuzzi had chorus and orchestra well in hand.

The next and much-expected novelty is Casella's *Donna Serpente*, rehearsals for which are already in progress.

BUSINESS AS USUAL OVER AUGUSTUS' TOMB

The Augusteo orchestral concerts and the chamber concerts of the Santa Cecilia Academy are, as always, the backbone of Rome's concert life. Bernardino Molinari and his assistant, Mario Rossi, conducted the earlier part of the season; and during Molinari's absence in America, the conductors include Vittorio Gui, Victor de Sabata and Fritz Busch in miscellaneous programs; besides Nonna Otescu (Rumanian), who contributed a program consisting entirely of the works of his countrymen; and Riccardo Zandonai, who conducted several of his own works, including (for the first time anywhere) his *Four Pictures of Segantini*, a contemporary Italian painter.

These four short tone poems are descriptive music of the frankest kind, romantic in color and primitive in conception.

STRAVINSKY AND PIZZETTI NOVELTIES

More weighty, though from all accounts

neither profoundly original nor remarkably powerful, was Pizzetti's Introduction to Agamemnon of Aeschylus, for chorus and orchestra, which served to fill out the program in which Stravinsky's Psalm Symphony had its Rome premiere under Molinari's baton.

Molinari also conducted Respighi's theme and variations, *Metamorphoseon Modi XII*, for the first time in Europe, the work having been previously heard in New York.

The most popular Italian conductor of the moment (barring Toscanini, who is not likely to be heard in his native country for some time) is without a doubt, Victor de Sabata. This comparatively young but already gray and partially bald and rather emaciated looking disciple of Toscanini has a remarkable power of suggestion, which he communicates both to orchestra and audience, and a predominant sense of the dramatic, not to say melodramatic, elements of whatever music he plays. He is therefore most successful in Wagnerian and similarly theatrical works, and in pieces like the overture to the Sicilian Vespers he rouses his hearers to frenzied demonstrations. In Strauss' *Dance of Salome* the absence of a dancer was almost completely compensated by the movements of the conductor himself.

TOSCANINI CONVALESCENT

Speaking of Toscanini, it will be of interest to readers to learn that the present writer saw him at a chamber concert in the Santa Cecilia, and that the maestro appeared much improved in health and spirits. Inquiry

(Continued on page 22)

Percy MacKaye's Wakefield Masque Opens Washington Bicentennial Celebration

Many Notables Attend—Margaret Anglin in the Title Role

By FANNY AMSTUTZ ROBERTS

WASHINGTON, D. C.—The Washington Bicentennial observances were effectively opened with presentations on three evenings of Percy MacKaye's masque, *Wakefield*, at Constitutional Hall. The first performance, February 21, was attended by representatives of the various embassies and legations, as well as United States government officials.

The author states that *Wakefield* is a poem: a symbolic folk poem, designed to be spoken, acted, danced and sung. Interpreting aspects of the American folk movement through the art of the theatre, it approaches history not from the concept of realism but of symbolism. It aims to express its vast theme in a new form of festival drama, wherein the motives of human psychology are based on symbols of folk legendry peculiarly the world heritage of America.

As stated in the foreword, "The masque is a tribute of folk spirits to our greatest of folk heroes, Washington. In choosing for its central character the designation, *Wakefield* (after the birthplace of Washington), the author has sought to give to the folk spirit of America, that 'airy nothing' which is our very essence, a local habitation and a name."

John Tasker Howard, author of *Our American Music* and music editor of the United States George Washington Bicentennial Commission, adapted and composed the music for *Wakefield*. Mr. Howard has done an interesting and valuable work in his score, drawing upon folk music, classic sources, American composers, and music especially composed for the masque. The songs and instrumental works are incidental to the speech and action, yet the significance of the music is such that it forms an integral and essential part of the masque, inseparable from these other elements of its structure.

The principal theme has been derived from the fourth movement of Dvorak's *New World Symphony* and is of especial interest, not only on account of its American association, but also because it was originally composed for performance in the music drama, *The World Finder*, which was written by Percy MacKaye's father, Stephen MacKaye, for his *Spectatorium*, which he erected at the World's Fair in Chicago. This was unfortunately not performed at the time (due to the financial troubles of 1893), but later

(Continued on page 12)

Merry Mount, New Opera, Described by Dr. Hanson

Composer Discusses Musical Style of His American Score—
Work Essentially Lyrical

Accepted for performance next season by the Metropolitan, *Merry Mount*, new opera composed by Dr. Howard Hanson to a libretto by Richard L. Stokes, assumes true news importance. The *Musical Courier* is glad to be able to give some exclusive information to its readers concerning the nature of the score which Dr. Hanson has created. He described it to our interviewer as follows:

"You ask me concerning the relation of *Merry Mount* to the older operatic forms, especially in the use of set arias and employment of the 'leit motif.'"

"In the first place, I have been fortunate in having for the basis of the music of the opera a magnificent libretto which contains within itself a tremendous emotional, dramatic, and rhythmic suggestion. The dramatic poem was expressly written for musical

setting and, for this reason, the form of the libretto adapts itself naturally to the requirements of musical form.

"Contrary to the practice of many distinguished contemporary writers of opera, I have not made extensive use of 'parlando,' except in instances where that form of writing was useful for the clear definition of a dramatic situation. I have written, instead, an essentially lyrical opera, in which the interest is centered on various arias and choruses, which contain within themselves a definite and complete musical form."

"Do you mean," asked the interviewer, "that the dramatic action is allowed to stop while the prima donna or the hero comes to the footlights and sings an aria?"

"No," was the answer, "the libretto is so built that the high dramatic moments in the

(Continued on page 16)

New York and Chicago Operas to Merge?

Operatic rumors continue to fly hither and thither. Some persons who claim authentic inside knowledge, insist that a working merger of the Metropolitan and Chicago Operas is practically assured, with Ravinia a likely joiner, as soon as the negotiations now on are definitely concluded.

Aborn to Give Opera If Union Permits

Plans Twenty Weeks' Season

If union officials do not balk his plans, Milton Aborn will give twenty weeks of opera in English at the Erlanger Theatre, New York, beginning Easter Week. Prominent American singers, a chorus of fifty Americans, and an orchestra of thirty men, will be utilized by Aborn.

Last week the impresario, now producing light opera at the Erlanger, was striving to work out an amicable arrangement with the musical union in New York. Refusing to engage non-union musicians, Aborn endeavored to induce union officials to create a third-class salary scale for the orchestra players. At present there are two scales, one for opera companies charging four dollars and upward, another scale for companies charging less. As Aborn's proposed admissions would range from fifty cents to \$2.50, he believed union officials would see the reasonableness of his suggestion. He has discussed the problem with Walter Damrosch in order to use musicians now unemployed.

"If the union wants some of its men to secure work instead of charity, here is the opportunity," remarked the pioneer of low-priced opera in this country. Two operas weekly, embracing the Puccini works and a standard repertoire, would be produced. Last summer Aborn kept the Erlanger theatre open with his productions.

A.S.C.A.P. Denies Charges of "Racketeering"

The American Society of Composers, Authors and Publishers denied charges held against it of "racketeering," before the House Patents Committee in Washington last week. Gene Buck, representing the society, debated the charges proffered with Chairman Sirovich of the committee.

Aside from citing the manner in which officers are elected by a board rather than by popular vote of the society's members, Mr. Sirovich objected to the ten cent a year charge which all motion picture theatres are obliged to pay before they can play copyrighted music. The chairman deemed it unfair to the small theatre owner, who must pay the same fee per seat as a theatre the size of Roxy's, which accommodates millions of patrons during the course of a year. Mr. Buck explained that the blanket charge was established several years ago, at the suggestion of the Motion Picture Owners' Association.

Mr. Buck, in the name of the society, agreed that its executive committee should meet to arrange "to give justice to the small man."

Chicago Orchestra Cancels Activities for 1932-33

(Special telegram to the *Musical Courier*)

CHICAGO.—The Chicago Symphony Orchestra has cancelled its agreement with the American Federation of Musicians because of insufficient funds to carry on next season. The full statement of the Orchestral Association to James Petrillo, president of the Chicago Federation, will appear in next week's issue of the *Musical Courier*. R. D.

Reiner Declines Berlin Offer

Fritz Reiner, of the Curtis Institute of Music faculty and conductor of the Philadelphia Opera, received an offer from the Charlottenburg (Berlin) Opera to become its general musical director, beginning next September; but he had to decline the offer owing to his Philadelphia contracts.

SIDELIGHTS ON SAINT-SAËNS' ESSAYS

Some Extracts from His Book, *Au Courant de la Vie*

By ARTHUR HARTMANN

DEBUSSY, in his *Monsieur Croche* series of writings, was caustic, impish, sometimes cruel. A perusal of Saint-Saëns' essays, with their constant honeyed praise of his colleagues, inclines one to term him "le grand benisseur."

Truly critical, Debussy had not, however, either the erudition, or the polished literary style of Saint-Saëns. Polish, indeed, was the chief characteristic of the Saint-Saëns nature—in his music he is always the uncanny artisan, often the artist, and unceasingly the polished gentleman and *l'homme du monde*. And therefore when Saint-Saëns' writings treat of his French contemporaries, everything is "perfectly lovely" and for the best. Those who knew Saint-Saëns personally will recall his maximum expression of delight—"C'est la perfection; c'est comme Gounod!"

Our essayist tells many interesting things about the difficulties he had in restoring Lully's music to Molière's play, *Le Malade Imaginaire*. He sets down many of the inaccuracies and inequalities of the score to the fact that Lully's son-in-law, Marc Antoine Charpentier (1634-1704), managed to slip himself into the work of his great relative who reigned musical France so exclusively and so long. As Saint-Saëns writes: "Lully was a veritable scourge for the French school and having supplanted Perrin and Cambert (who had to exile themselves in England) his vogue condemned gifted musicians to inaction and obscurity. Yet it appears that Lully, who had collaborators in realizing a five-part orchestration, in this case was himself a collaborator with Charpentier in the music to Molière's play."

Saint-Saëns' tribute to Rameau draws attention to the fact that the vocal parts of his works are intolerable to the modern listener because of their "screechiness" and unsingableness; because the "diapason" of Rameau's days was fully one tone lower than ours of today. He adds: "That which is strange is that such low pitch existed only in France. The works of Handel, Bach, Mozart, the Italian scores of Gluck, show nothing in the treatment of the voice which might suppose one to think that their pitch was much different from ours; but as soon as one comes up to a French score, one finds one's self in unsingable music." (Was Saint-Saëns then unaware that Handel's tuning fork gave [about] an F for our modern A? And does he not, in a subsequent article, thank the French Academy of Sciences for having established "the universal diapason" or tuning-fork?)

In Saint-Saëns' chapter on Liszt it is interesting to learn that the eminent Hungarian had written a "Method" which, instead of passing from the hands of the author to those of the publishers, was imprudently entrusted to some one who permitted it to disappear, surely an irreparable loss.

There is an eloquent discourse for the inauguration of the Gounod monument in the Parc Monceau (Paris) yet which, for unknown reasons, was never read publicly. Also a fine gesture to Gabriel Fauré for his first violin and piano sonata.

WAGNER AND HIS REALISM

In defense of Wagner, for whom Saint-Saëns' admiration is enormous, he quotes from a learned feuilletonist's argument who claims that, "the forge of Siegfried, the slippers of Hans Sachs, suffice to make the Tetralogie and the Meistersinger works of realism. But don't think Wagner capable of any coarse realism. Like Beethoven, he repudiates the direct imitation of Nature, he does not imitate the noise of the iron, but substitutes the man for the thing, the smith for his forge, expressive art in place of pure imitation." Saint-Saëns continues: "All that is very nice but it is not true. A part for the anvil, for the actual anvil, exists in the orchestration, written into the score. The effects which Wagner drew therefrom were very picturesque and if he has not substituted the expressive art in place of pure imitation, the smith in place of his implement, I confess humbly not to have taken umbrage. Better still: in the Rheingold he had introduced an entire orchestra of anvils . . . actually! . . . large, medium and small, which make madness during a considerable time. They beat crescendo while the orchestra progressively diminishes and finally ceases, and the anvils continue alone for a few measures. After these few measures,

the anvils begin a decrescendo while the orchestra resumes its role, bit by bit. Their appearance and disappearance melt in the ensemble. It is, to the highest point, original and striking." (Saint-Saëns doubtless intended no pun.)

He continues, "I heard this effect for the first time in Munich, at the performances organized at the command of King Ludwig III and despite the monarch's wishes, Wagner refused to attend them. The episodes of the anvils caused a sensation of dizziness to the auditors and it had so displeased Wagner when he heard it in the early rehearsals in Bayreuth that he at once suppressed them. I have regretted this as I have also the castagnettes which, in other days snapped (or cracked) to a ternary rhythm, at the repetition of the motif of the Bacchanale in *Tannhäuser* and which also have disappeared." (It seems to me that I have somewhere heard these castagnette rhythms nevertheless.)

LIBELLING THE CLASSICS

Beethoven, who died in 1827, was just beginning to be *à la mode* during Saint-Saëns' childhood. The Concerts du Conservatoire having made the symphonies known, it was the right thing to appear to admire Beethoven. A publisher seized upon *Les Valse*

de Beethoven, written by that giant in his adolescence ("insignificant small pieces and without charm, not in any way resembling the modern idea of a waltz and possessing of the later nothing but the three-fourth

CAMILLE SAINT-SAËNS, graceful and prolific composer, is not so well known to the public as an essayist, but his writings in that form are highly interesting, pungent, and informative. Mr. Hartmann has translated parts of Saint-Saëns' book (published in 1914) and their revival at this time is not inappropriate for Saint-Saëns died just ten years ago.—The Editor.

"The first *Lieder* of Schubert imported into France were a revelation. As is known, instead of a simple accompaniment designed to sustain the voice, they joined for the first time . . . at least to our knowledge . . . to the melodic charm of the vocal part, the added interest of a piano part of strong design. These movemented accompaniments being in-

accessible to the poor little novices, a publisher came to their rescue in issuing, under the name of Schubert, a song written by an amateur, M. de Wehrauch. The piece is well written and does not disgrace the name of Schubert; but on examining it more closely, the bare simplicity of the accompaniment and the lack of mel-

odic richness of the song which repeats the same note as many as twelve or fifteen times, all combine to put a great distance between the two composers. From afar it gives a deceiving illusion. The success of the *Adieu* was enormous, due largely to its extreme facility of execution and which the authentic works do not present and also because one sang of the immortality of the soul:

"Death is a friend
Who gives liberty;
In Heaven receive life,
And for all eternity."

"When a superb woman, gifted with a magnificent voice, sang these words, terminating with formidable chest tones, the effect was irresistible. The colossal success of the *Adieu* finally reached the ears of its true author and M. de Wehrauch protested with all his forces and demanded his

the most handsome animals of creation to be found." Thus the author goes on for pages, pleading that greater space be allowed those superb and majestic animals and that they be not abominably condemned to die of anaemia and consumption. He ends: "That one mistake me not! It is not the cause of the animal that I am here pleading but that of man, of civilized man, for whom it is a disgrace to conduct himself like a savage, incapable of reflection and understanding and of nature. Granted that carnivorous animals are dangerous, it suffices to lodge them in a way that they cannot escape but without necessarily putting them into a dungeon. The question is not insoluble."

SARASATE HELPED SAINT-SAËNS

Rumor has it that Ferdinand David was helpful to Mendelssohn in many violinistic hints when the latter was creating his violin concerto. It is so rare to find a composer who will publicly acknowledge the help that any instrumentalist may have given him in the creation of certain of his works, that I must translate the touching tribute which Saint-Saëns pays Sarasate: "It is indeed a long while ago that one day Pablo de Sarasate, already celebrated, fresh and young as the spring, a suspicion of a moustache scarcely making a shadow over his lip, called on me. He came to ask me nicely . . . as if it were the simplest kind of thing . . . to write a concerto for him. Flattered and charmed to the last degree, I promised and kept my word with the concerto in A major which has been given the German appellation of 'Concertstück,' though I know not why. Then I wrote for him the Rondo Capriccioso en style espagnol and still later the concerto in B minor for which he gave me many precious counsels and to which is certainly due, in great measure, the favor which this work enjoys among its executants. Those who have attended my Monday musical soirées of days gone by have not forgotten the splendor (éclat) which my illustrious friend brought to those affairs; such splendor that during many years no other violinist would consent to let himself be heard in my house. All were frightened by the idea of facing a comparison. And Sarasate did not shine there alone by his talent, but by his wit, by the inexhaustible verve of his savory and always interesting conversation. In carrying my compositions over the earth on his magic bow Pablo de Sarasate has rendered me the most signal service and I am happy to be able to give him publicly with my tribute of admiration also that of my gratitude and friendship which follows him beyond the grave."

Saint-Saëns' impressions of America ("where all the women . . . every single one of them . . . are charming and those who are not beautiful find the means of giving the illusion of beauty") would touch the heart of a Rotarian; and what he may not quite approve of the author leaves with full confidence

to "the next few centuries" to correct. He asks himself the question ("which time alone can solve" and yet which he apparently answers at once) whether in those many centuries, during which America will achieve her perfect form, it is not to be feared that the old world, burdened by all its past (of which it cannot rid itself) and of which the load constantly augments, whether by then it shall border on decrepitude or end in death? The pseudo-astronomer Saint-Saëns then adds the equivocal statement: "When, in her slow spiral, in the place of the pale star of the Little Bear, the North Pole will show in the sky the brilliant star of the Lyre, then humanity will indeed be changed. At the same time as the terrestrial pole, the pole of civilization will be misplaced." (Those utterances, coming as they do at the end of Saint-Saëns' *Au courant de la Vie*, leave one with a calm desire to fold one's hands over one's small embonpoint and sleep placidly until such time as civilization shall vault on top of a pole to another "civilization.") "Everything that one sees down there," says the author, speaking of the United States, "appears in distance, like a sort of mirage, like something unreal; for that world is in a transitory state because it is not yet definitely more than the preparation of a new world."

There is no occasion to quarrel, for doubtless such a transitory state is ever present—in the Jurassic, in Tahiti as well as Ta-

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Camille Saint-Saëns, the boy.



Saint-Saëns at the height of his career

The last photograph of Saint-Saëns



rhythm") and fed the hodge podge to the Parisian public. By a stroke of supreme cunning, the volume was headed by Schubert's *Désire*, attributed (naturally) to Beethoven. "One played all these Valses very slowly, with excess of mannerisms of expression, contrasting in the most ridiculous manner to the platitudes of this music."

At the same time there flourished the "*Dernière pensée de Weber*." A German troupe had given the Freischütz with great success in Paris: Liszt had played *L'Invitation à la Valse* in the salons and in short, Weber was *à la mode*. Then a publisher took a Valse by Reissiger, a composer unknown in France, and made it "the last thought" of the composer (Weber) dead in his prime. "In playing this piece with slowness and plenty of nuances, in taking great care that the two hands function one after the other, according to the pure principles of bad execution, in holding the head slightly to one side and the eyes lifted skyward, the romantic and melodramatic ladies made of this piece for the ears of the species Midas, something touchingly tender. I was a child at the time and ignorant of music as of everything else; but my instinct warned me and I remained glacial to the Valses of Beethoven as to the 'last thought' of Weber and could feel nothing else than profound boredom."

Another mystification was more dangerous, with the *Adieu* of Schubert. However, let Saint-Saëns tell the story for himself:

rights. Vain efforts! For the public, *Adieu* has remained by Schubert and it will remain that till the consummation of the centuries. Many an amateur has spoken of Schubert with enthusiasm, who did not know anything of his but this *Adieu* . . ."

AMERICA AND ANIMALS

Saint-Saëns was always a great lover of animals and the frontispiece to his book of essays is the photograph of his favorite dog, Dalila. Among his "American souvenirs" (he appeared there in 1906-07 and 1915) he says that he did not at first wish to discuss the zoo, but feels irresistibly drawn to the subject by the afflicting spectacle which he saw in the zoo of New York City as well as elsewhere, and which hauntingly pursued him afterward. He is indignant that carnivorous animals are treated "unjustly and barbarously," on the pretext that they are "ferocious." "In what way is the lion who devours a lamb," asks Saint-Saëns, "more ferocious than the eagle which hunts the dove, the stork which eats a frog, the swallow which eats an insect? In no way at all. . . . The carnivorous are treated like criminals. For the herbivorous, the fowl and aquatic birds, comparative liberty, space and exercise. For the others, tight captivity, often deprivation of light and air. Pits for the lions, the bears. In New York I saw foxes and wolves enclosed in small, narrow cages in which they could scarcely move. And yet, it is amongst the carnivori that are

MOZART'S PARIS BY NIGHT

A Musical Essayist Reflects on Ancient Times and Tones

By CLARENCE LUCAS

ONE night recently I walked with an American visitor through some of the historical streets of Paris in search of musical landmarks; for this visitor, E. Seuel, of Indianapolis, has collected more than 4000 photographs of concert halls, opera houses, the birth places of musicians, their haunts, their favorite restaurants and bars, their portraits, and their tombs. And of course he is always looking for more, like the millionaire who is ever on the alert for a larger income.

We talked of Mozart and of Elman's art in giving to each composer the interpretation suited to the style of his composition, playing the sonatas by Mozart with a classical purity of tone and manner which would have consoled the composer for his sad experiences in Paris. And while we talked we sought and found the dingy house at the corner of two narrow streets where Wagner had lodged when he first came to Paris as a very young man. He tells in his autobiography of many a place which has disappeared during the past century, and occasionally he wrote more Richard Wagner into his narrative than precision in his directory of Paris. Yet the old house bearing the tablet in commemoration of Molière's birth in 1622 still stands. Wagner says he saw it every day, and from the window of his tiny room at the top of the adjoining hotel he could look into the market of the Innocents.

This name, in the words of W. S. Gilbert, might be the source of innocent merriment, did we not know its gruesome origin. For the market stood near and partly on the site of the old cemetery of the Innocents which was the burial ground beside the vast church of St. Eustache. The old building now looks down on stacks of meat and vegetables instead of graves and monuments.

MOZART AND HIS MOTHER

The bright full moon shed its melancholy light on the empty streets and the housetops filling the shadowy places with spectres of the men and women who congregated there in days gone by. Between the times of Molière and Wagner came Mozart to the neighboring church of St. Eustache to hear the funeral service of his mother and see her buried in the cemetery of the Innocents. The poet La Fontaine had preceded her in 1695.

Had his mother not died at that important period of his career Mozart might have remained in Paris and his entire life would have been different. For one thing, his operas, like the operas of Gluck and Meyerbeer, might have been composed to French texts. But his father feared to leave so young a man in Paris without a guardian, and Mozart's Parisian adventure came to an end.

But Mozart was at rest in his unmarked pauper's grave in Vienna long before the

uncountable bones in the reeking cemetery of the Innocents were removed. Thousands of them found their way, pell-mell in an inextricable confusion, to the catacombs on the other side of the Seine. Nothing but memories are left of the cemetery. The remains of Mozart's mother are lost; and the grave



Marie Antoinette, Queen of France. Note the lyre, a sheet of music, a crown, and the headman's ax.

of Mozart can never be found. Fate was no kinder to the mother of the genius than it was to the genius himself. Mother and son once walked these dreary streets and looked at the same moon up above them. That at least has not been modernized.

NOCTURNAL WANDERINGS

A square with a fountain commemorates the burial ground, and the figures on the fountain were chiseled by Jean Goujon. It hardly attracts the visitor who knows nothing of the six hundred year old cemetery which once made the district so notoriously dismal and unhealthy. Pouttrain asserts that 90,000 bodies were deposited there in less than three years, and Voltaire accused the Parisians of being worse than African savages in preserving the abomination. The entrance to the charnel house was decorated with the medieval legend of the Dance of Death.—La Danse Macabre, in marble, which lost its horror and became grimly humorous when Saint-Saëns composed his satir-

ical symphonic poem a century after the closing of the cemetery.

Passing through the street in which Ravallac murdered King Henri IV in the merry month of May, 1610, we came to a narrow and low passage leading to a narrower and lower stairway down which we descended to a series of medieval monastery cells which an enterprising caterer has converted into an underground cabaret. This is one of the nocturnal haunts of artists who cannot paint, authors who cannot write, vocalists who cannot sing, politicians not called to the government, weaklings who mistake themselves for terrorists, with a plentiful sprinkling of uncertain age but of certain vocation.

An open-throated baritone, whom the Opéra has carelessly overlooked, bellowed a string of sounds which with indulgent cour-



A portrait of Mozart as a child, made at Rome by Pompeo Batoni.

tesy might be called a song. His accompaniments were played on an instrument shaped like an upright piano,—an instrument beyond redemption by tuner or repairer. The placid lady at the keyboard was presumably slenderer before she reached the meridian splendor of her maturer amplitude. And the words of the songs, most jargon and atrocious slang, differed in moral sentiments from the Latin chants of the former monastery. It is inexpedient to translate them at present.

A languid girl whose blonde hair was un-

usually blonde, and dark eyes unusually dark, removed the cigarette from her unusually red lips long enough to ask me what the time was. When I told her it was one o'clock she made the irrelevant reply that the night was still young. The night might have been young; but I was not. So I sought the fresher air of the narrow streets and the vegetable market outside, and imagined the still fresher breezes of my little villa on the hills outside Paris.

HAUNTS OF HISTORY

But the vision of another blonde girl haunted me in the street around the corner, called rue de la Ferronnerie. Her maiden name was Jeanne Vaubernier, and she delivered packages from the shop of Madame Labille, not only "with safety and dispatch," but also with ability. For when still another blonde girl, the Austrian Marie Antoinette, arrived in France to become the future wife of Louis XVI and Queen of France, she found this same messenger girl seated beside King Louis XV at the supper table in the Palace of Versailles. She had changed her name and garments and concealed as much as possible of her vulgarity, and looked an astonishingly attractive woman as Madame du Barry. A rapid walk past many a historical house and haunt brought us in less than a quarter of an hour to the most magnificently dignified expanse in Paris, the Place de la Concorde. There, on the western side of it, stood the terrible guillotine which ended the scandal of the blonde du Barry and the tragedy of the blonde Marie Antoinette.

The beauty and the glory of the queen are gone. Burke's glowing words are only an expression of his feelings. They cannot make us see her loveliness.

"It is now sixteen or seventeen years since I saw the Queen of France, then the Dauphiness, at Versailles; and surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision. I saw her just above the horizon, decorating and cheering the elevated sphere she just began to move in, glittering like the morning star, full of life, and splendor, and joy."

Yet, while the bright moon shed its melancholy light upon the site of the ghastly guillotine, the themes of the sonata by Mozart which Elman had so deliciously played a few hours earlier kept running through my head. The living music of Mozart had survived the faded honors of the queen, although the composer passed away obscurely and neglected, two years before the wretched queen was dragged by ruffians to die in public on the broadest stage in Europe.

Her powerful influence while Queen of France had given Gluck the opportunity to develop his genius. And while she was still a little princess in Vienna she had run to pick up the infant Mozart when he slipped and fell on the shiny floor of the Palace of Schönbrunn.

evening frock is naturally far more fragile than a Tuxedo and paper-thin satin pumps cannot compete—in endurance—with the shoes of the male vocalist. So while she earns less she must spend more, for her appearance is of far greater importance in this work than her talent. Thirdly, a male singer is not expected to do anything other than his floor and table numbers, while a girl is supposed to dance with the patrons if so requested. This under certain circumstances can be extremely unpleasant and distasteful yet if she refuses she risks losing her position. Therefore a singer who is able to make a living and is otherwise content with such work for a stop-gap finds it best to humor the male who would dance, charging the wear and tear on her clothes and her nerves to experience.

Until as recently as two years ago it was still customary for a café proprietor to pay his singers a salary and let them also make what they could on tips, but with the current depression it is only by the strictest economy that a café can continue to exist at all. Of course there are still one or two places of this sort in every city where salaries, although infinitesimal, continue to be paid but they are so few and far between that for an article such as this, which endeavors to elucidate conditions in the majority of cafés, they are not to be considered. Furthermore it is nowadays the custom for most cafés to hire only such orchestras as include musicians capable of doing specialties and floor numbers of their own, thereby eliminating girl entertainers entirely and letting one salary cover both the man's work as orchestra musician and as soloist.

MANY a young singer, impatient with present day conditions which keep him marking time instead of permitting him to forge ahead to the desired goal of opera or concert, thinks to turn the period of "waiting until things pick up a little" to remunerative account by an engagement or two at a night club or café. He has heard of more than one fine artist who has sung in such places with no untoward results, and regretting that he had not thought of it before, he fares forth to do likewise.

Upon investigation he discovers with pleasure that here at last is one line of musical endeavor in which the beginner no matter how obscure is not expected to finance a preliminary publicity campaign, nor to pay in any way for the privilege of being heard. The second less pleasant fact which he learns is that conditions in the night club and café field are vastly different from a few years ago and that though he can find work with comparatively little effort it is work for which the management pays no fixed salary! He is expected to work for "tips" and the system is somewhat like this:

The singer delivers his solos, called "floor numbers" because they are sung from the dance-floor in the spotlight and are addressed to the entire audience. If he is pleasing one of the patrons will promptly ask him to come over to his table and sing some particular song. This being a "request number" is supposed to be paid for by the guest. The customary tip is one dollar, although many persons pay only twenty-five or fifty cents. Sometimes the singer receives nothing at all. It depends on whether the person who has asked for the song is a seasoned café addict

who knows what is expected of him, or whether he isn't. (It depends too on whether he is alcoholically jolly and whether he is accompanied by his wife or some other lady!)

In a well patronized, smart café an entertainer frequently makes ten or fifteen dollars an evening but in one where the patronage is slight he would be lucky to receive that much in a week. Moreover, whatever he receives must be divided fifty-fifty with the piano-player who does the accompaniments, or donated to the orchestra "kitty" to be later apportioned among the musicians.

Naturally if a singer has a pleasing personality and is well liked and if he has an unlimited repertoire of popular songs, he may do very well; but if he resorts to better things, such as operetta music and the lighter concert numbers, eschewing jazz or "blues," he cannot do nearly so well. It always seems singular and worthy the attention of a psychologist that it is almost invariably the women patrons of a café who ask for the Frankie and Johnny type of song, while their escorts clamor for Just a Memory, Song of Songs or Roses of Picardy! A singer often

performs Mother Machree to a hushed and admiring audience, and is rewarded with thunders of applause only to be immediately requested by some golden-haired flapper to do Two-Time Dan. On the other hand there is a certain big mogul—not a Prohibitionist—who invariably asks for Rimsky-Korsakoff's Song of India, and Musetta's waltz from La Bohème—and pays handsomely for them.

A male singer can make far more money than a woman in this line of endeavor, and for obvious reasons. Firstly very few men go to a café alone. They usually have a woman with them, and the woman almost always objects to having a girl entertainer come to their table on any pretext whatever, especially if the girl is young and pretty. If the man insists upon having the girl sing she is always dismissed after one or two numbers, whereas if the singer happens to be a young man he can sing himself blue in the face, make ten or fifteen dollars in as many minutes, and then be invited to "join the party" and still his thirst to boot—or bootleg! Secondly, it costs a girl more for her clothes, both in the initial purchase price and in the up-keep, for an

THE CAFÉ SINGER

Sidelights on a Submerged Branch of Tonal Life Not Familiar to Concert and Opera Vocalists

By JULIETTE LAINE

THE FOREBEARS AND FUTURE OF OPERETTA, by Julian Seaman
ARE WE JUST TO THE AMERICAN MUSIC PUBLISHER?
by John Tasker Howard

IN NEXT WEEK'S ISSUE:

AMERICAN CONSERVATORY IN CHICAGO ANNOUNCES SUMMER MASTER SCHOOL

Offers Three Six-Week Courses Beginning May 16—Opportunity to Obtain Degrees—Lhevinne's Tenth Master Class—Principal Members of Faculty to be Present—Free Scholarships—Classes in Child Training

Maintaining its services to music education over a continuous period of forty-six years, the American Conservatory of Music, Chicago, is offering an extensive list of artist instructors and courses for this coming summer session in its new catalogue recently issued. These past summer master schools have stimulated musical education in this country. Many hundreds of professional musicians, teachers and students, desirous of completing their work for a degree or of securing a higher degree from a major institution, have grasped the opportunity of accomplishing their purposes during the summer months, the only time they have for study.



KARLETON HACKETT



JOSEF LHEVINNE

The summer school of the American Conservatory is one of the institutions of the nation with exceptional reputation. Students have the opportunity there not only to finish their courses, but also to secure fresh outlooks, and attend the many concerts, opera and other musical activities held in Chicago each summer.

For the summer of 1932 the conservatory has arranged to hold three consecutive summer sessions of six weeks—the first starts May 16, the second or principal session extends from June 27 to August 6, and the third, from August 6 to September 17. Under the direction of the new officers of the conservatory, including Karleton Hackett, president, and John R. Hattstaedt, vice-president and manager, the facilities of the conservatory will be expanded and new courses offered this year.

A number of free and partial scholarships with most of the leading teachers will be awarded by competition. These instructors are Josef Lhevinne, Henriot Levy, Allen Spencer, Kurt Wanieck, Silvio Scionti, Rudolph Reuter, Karleton Hackett, Charles La Berge, Elaine DeSelle, Herbert Butler and Frank Van Dusen.

THE FACULTY

Josef Lhevinne will supplement the regular faculty of 130 artist instructors. In the piano department, in addition to Mr. Lhevinne, such artists as Henriot Levy, Allen Spencer, Silvio Scionti, Kurt Wanieck, Rudolph Reuter, Louise Robyn, Earl Blair, Tomford Harris, Mabel Osmer and others

will be available for private lessons and will conduct repertoire teachers' classes. The vocal department will include Karleton Hackett, D. A. Clippinger, Charles La Berge, Elaine DeSelle; in violin, Herbert Butler,



HENIOT LEVY

Scott Willits; Wilhelm Middelschulte and Frank Van Dusen in the organ department; Hans Hess, in cello, and Mrs. Torgerson in the harp department.

JOSEF LHEVINNE

This will mark Josef Lhevinne's tenth annual master class at the conservatory. During the past nine seasons Mr. Lhevinne's master classes have been attended by a large number of America's younger pianistic talent. Professional pianists, teachers and artist-pupils from all parts of the country, Canada and Mexico have availed themselves of the opportunity of studying under Mr. Lhevinne. In addition to private instruction, he will conduct repertoire classes each week, in which important works of piano literature will be played and discussed. Members of the classes will have the privilege of receiving information on details of technique, dynamics, pedaling, phrasing and development of accuracy, speed and speed.

VOCAL DEPARTMENT

In the vocal department, Karleton Hackett, vocal pedagogue, lecturer and critic, will accept students for private instruction and also conduct two repertoire teachers' classes each week. D. A. Clippinger, Charles La Berge and Elaine DeSelle will also conduct teachers' classes in addition to private lessons.

NORMAL CLASSES

One of the features of the summer session will be the normal class in children's musical training, under the direction of Louise

Robyn. These classes will meet daily for two weeks, commencing June 27. Miss Robyn will present two concurrent courses, which will endeavor to cover the material given in the winter terms.



SILVIO SCIONTI

CLASS PIANO METHODS

Intensive courses in class piano methods for public school (Oxford Piano Course) will be given by Gail Martin Haake and assistants. The Oxford Course is used in the public schools of Chicago, Cleveland, New York and many other principal cities.

A series of normal lectures on piano pedagogy and musical history will be given. Courses in harmony, counterpoint, composition and orchestration will be offered by Arthur Olaf Andersen, John Palmer and Leo Sowerby.

DRAMATIC ART DEPARTMENT

Dramatic art courses will be directed by Louise K. Willhour. These will lead to certificates and diplomas.

ORGAN DEPARTMENT

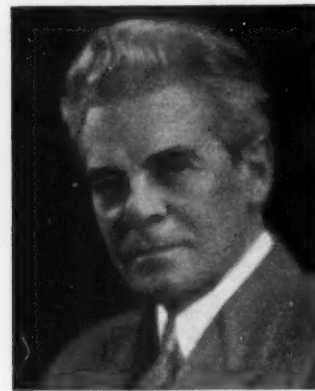
The organist, Wilhelm Middelschulte, is to be available for private organ lessons. Special courses in church and concert organ will be given by Frank Van Dusen and other teachers.

PUBLIC SCHOOL MUSIC

Comprehensive courses in public school music are to be offered under the direction of O. E. Robinson, with the assistance of Margaret Streeter, Edna Wilder and Mayme Irons. These courses have always been a feature of the summer session.

SERIES OF RECITALS

There will also be a series of public recitals in Kimball Hall. These are to be



HERBERT BUTLER



KURT WANIECK

let and Tomford Harris, pianists; Elaine De Selle, Marie Sidenius Zandt, Louise Winter, vocalists; Hans Hess, cellist; Edward Eigenschenk, organist. The greater number of the recitals and lectures will take place in the forenoon, allowing students ample time for practice and recreation.

The students attending the session will be admitted to the concerts without any charge whatever.

Metropolitan Presents the Only Rheingold Performance of Season

**Schumann-Heink, Ljungberg, and Laubenthal Head Cast—
Repetitions of Other Operas**

Tales of Hoffmann, February 22

Another performance of Tales of Hoffmann brought Frederick Jagel to the role of Hoffmann in place of Tokatyan, who has been ill. Mr. Jagel gave a spirited, well voiced interpretation.

Lily Pons, as Olympia, the mechanical doll was warmly received for a bit of work realistically sung and acted.

Leonora Corona as Giulietta is always a delight to look at, and listen to, as the Venetian beauty. Lucrezia Bori, as Antonia, revealed euphonious tones and ardent acting.

Others in the cast were Gladys Swarthout, Henriette Wakefield, Pavel Ludikar, Mario Basiola, Giuseppe de Luca, Louis d'Angelo, George Cehanovsky, and James Wolfe. The conductor was Hasselmanns.

Simon Boccanegra, February 24

Simon Boccanegra was repeated Wednesday evening. The principals were the same as in former performances, save for Elisabeth Rethberg who replaced Maria Mueller in the role of Maria. Mme. Reth-

berg adapted herself to this part with her accustomed finished art and personal grace, and gave of her tonal best. Lawrence Tibbett displayed his usual vocal and dramatic excellence as the bearded corsair. Martinelli once more triumphantly accomplished the difficult feat of making the character of Maria's lover a convincing and sympathetic one. Ezio Pinza, Claudio Frigerio, Paolo Ananian, Giordano Paltrinieri, and Pearl Besuner rounded out the cast. Tullio Serafin conducted.

Peter Ibbetson, February 25

Peter Ibbetson was repeated on Thursday with a slightly changed cast, including Dorothea Flexer as the new Mrs. Deane; and, in minor roles, Philine Falco (Diana Vivash) and Charlotte Ryan (Mme. Seraskier). Lucrezia Bori was again the Duchess; Edward Johnson, the romantic hero (Peter); and Tibbett, the Colonel. Other principal parts were sung by Ina Bourskaya (Mrs. Glyn); Angela Bada (Achille); and Leon Rothier (Major Duquesnois).

For some reason, there was a surprisingly large number of empty seats; but certainly this was not due to the performance itself, an excellent one, with the talents of Bori, Tibbett, and Johnson in shining evidence. Serafin conducted.

Das Rheingold, February 26

The only performance this season of Rheingold held the stage at the Metropolitan on Friday for the third matinee of the Wagnerian Cycle. Well mounted and well cast, with Michael Bohnen (Wotan); Gertrude Kappel (Fricka); Göta Ljungberg (Freia); Ernestine Schumann-Heink (Erda); Arthur Anderson (Donner); Rudolf Laubenthal (Loge); Gustav Schützendorff (Alberich); Marek Windheim (Mime); the Rhine Maidens, Editha Fleischer, Phradie Wells, Marie von Essen; and the minor parts played by Siegfried Tappolet, James Wolfe, Hans Clemens, the opera moved uninterruptedly in its one long act for two hours and twenty minutes.

Bohnen and Laubenthal, as their roles bade them, carried the weight of the production upon their competent shoulders. Both were in excellent voice, Laubenthal in particular singing with lavish tone and highly purposeful meaning. He mimed the God of Fire with accuracy, art, mobility, and whimsical humor, interpreting with impressive skill the wily intrigue written for the difficult and varied character of Loge.

Göta Ljungberg, looking beautiful, gave

(Continued on page 36)

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E. ROBERT

SCHMITZ

PIANIST

As Soloist With the Los Angeles Philharmonic on December 31 and January 1 and the Cincinnati Symphony on January 22 and 23.

"Brains and bravura" (*Los Angeles Examiner*)

"Popular triumph and brilliance" (*Los Angeles Times*)

"Hearers swept into enthusiasm" (*Cincinnati Times-Star*)

"Magnificent performance—superb soloist" (*Cincinnati Post*)

"Tremendous virtuosity, brilliancy and fervor" (*Cincinnati Enquirer*)

"OF PARAMOUNT INTEREST WAS THE TANSMAN NUMBER (Second Concerto), a racy, exciting work of strong rhythm and polytonal harmony. Tansman's extensive use of dissonance produces, singularly enough, occasional effects of rare sweetness, and the pulse of jazz beats strongly in his final movement. The concerto purposes abstract form rather than emotional expression, and in general is a convincing essay in the modern idiom. E. Robert Schmitz played the solo part in such fashion as to evidence both BRAINS AND BRAVURA. HE REVELED IN DIFFICULTIES that would have swamped a less contemporary-minded VIRTUOSO. SCHMITZ PLAYED ADMIRABLY, TOO, IN THE BACH WORK (Bach Fifth Brandenburg Concerto)."

—Patterson Greene, *Los Angeles Examiner*, Jan. 1, 1932.

"One should, of course, cite Schmitz for the POPULAR TRIUMPH secured by virtue of his two appearances. He has GREAT FACILITY AND VERVE IN HIS PLAYING, amply shown in the swift scherzo and the spirited and complex finale of the Tansman concerto. Themes seem to ricochet at a great rate in this bustling and energetic musical creation, which is illuminated vividly by pianistic and orchestral effects. More reserved values were naturally to be found in the Bach Brandenburg concerto, the opening and the final allegros of which Schmitz presented WITH BRILLIANCE."

—Edwin Schallert, *Los Angeles Times*, Jan. 1, 1932.

"By the orchestra the Tansman concerto was splendidly declared with an adaptness from the ensemble, and from soloist and director, that SWEPT THE HEARERS INTO ENTHUSIASM AND RECALLS at the music's conclusion."

ASM AND RECALLS at the music's conclusion. SCHMITZ IS AN ADMIRABLE PLAYER OF BACH MUSIC. The clarity and logic of the musical text is sympathetic to the national trait of the French for logic."

—Nina Pugh Smith, *Cincinnati Times-Star*, Jan. 23, 1932.

"With an interesting program and a SUPERB SOLOIST, the symphony matinee was received with the utmost enthusiasm and justly so. The fifth Brandenburg concerto contains a much more important piano part than some of the others. It is distinctly a virtuoso work. And what a MAGNIFICENT PERFORMANCE it was given! SCHMITZ HAS A SUPERLATIVE TECHNIC, and THE MUSICAL EQUIPMENT OF A GREAT ARTIST; it follows then that, before the first movement had been completed, everyone knew that a completely satisfying rendition was to be heard and enjoyed. The score (Tansman Concerto) is tremendously difficult for the solo instrument, and, doubtless for the orchestra as well; the soloist was evidently tremendously pleased with Mr. Goossens' support for he insisted upon sharing the enthusiasm of the audience with his confrères."

—Lillian Tyler Plogstedt, *Cincinnati Post*, Jan. 23, 1932.

"Because it (Tansman Concerto) was played with TREMENDOUS VIRTUOSITY, BRILLIANCY AND FERVOR, it made concentration a simple matter and it FOUND GREAT FAVOR WITH THE AUDIENCE. SCHMITZ MADE LIGHT OF THE CONCERTO'S GREAT DIFFICULTIES AND CARRIED IT THROUGH WITH A FINE SWEEP OF STYLE, WELL MERITING THE ENTHUSIASTIC APPRECIATION EXTENDED."

—George A. Leighton, *Cincinnati Enquirer*, Jan. 23, 1932.

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—Fort Dodge Messenger & Chronicle

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DISCOVERING AMERICA'S MUSICAL HEART

Nathaniel Shilkret, R. C. A. Musical Director, Radio Conductor, Tells of Quest for Our Folksongs and American Youth

Nathaniel Shilkret has the brow of Ernest Bloch, the smile of Al Jolson, and the creative fury of the late amazing Edgar Wallace. This protean kinship lies deeper than the physical resemblance. Shilkret epitomizes contemporary music. Shilkret is as austere and profoundly emotional as the patriarch of Schelomo and the Poems. Yet, Shilkret is as modern as the Empire State Building, the latest radio ditty, a Broadway revue, or a theme song.

Unruffled, Shilkret bears no scars of his daily and nocturnal bouts with Time. He is reputed to be tireless, a variety of musical Edison who can virtually dispense with sleep. But, then we have heard that Edison maintained a couch on every floor of his laboratory, ready for long and frequent snoozes. Shilkret could not disappoint us in this fashion. He is below forty and has already composed 1,000 compositions in every imaginable form, from symphony, concerto and string quartet to foxtrots and boleros, not counting an endless list of arrangements. He has made 35,000 phonograph records. He has been a musical director of the Victor Talking Machine Company for fifteen years; manager of the Victor foreign department until recently. He conducts, conceives and rehearses half a dozen of the most important radio features—any one of which might keep the average musician hopping seven days a week. Where, then, does Shilkret find the time? We can only point to Offenbach, Balzac, Dumas, and some of those West Indian longshoremen along the Caribbean who can work twenty hours a day on a stalk of sugar-cane. Or, ask a metabolism and endocrine gland specialist. He knows. We don't.

I found that the Americanism "Sorry; he's in conference" had been abolished at the R. C. A. laboratories where our Altherich of modernity labors. Certainly we could see him, pronto.

Shilkret was jotting down a radio arrangement, one of those versions which make you think of the etching of the Lord's Prayer on the head of a pin; delicate and complete, readable only under a microscope. Radio programs and record-making necessitate such condensation; for example, Shilkret recently compressed Ravel's Bolero into five minutes' playing time.

"I never let myself get nervous or hurried," smiled Shilkret, "perhaps that's why I can keep going so easily. Every few nights or so, I must work through till five in the morning but—" and he waved in the general direction of perfect basal metabolism. He absent-mindedly completed a few stretches of scoring and handed his manuscript to a young assistant who seemed rarin' to go. "Rehearsal at four," commented Shilkret softly and the youth glided off. Another urgent visitor with pressing tidings about the brass personnel of a recording unit was sent off with the same effortless technic.

We spoke of the present day condition of music and the musician under the tyranny of the machine age.

"Commercialism and art will not mix. Put that down for a fact," stated this skilled practitioner of both commercialism and art.

"When the young composer or the musician in general gets that point clear in his head, he can begin to think straight on the subject. If he wants to reach the public which prefers Beethoven, he must appeal directly to this public. If he wants to reach the masses who prefer jazz, he must appeal to them. He cannot mix his appeals or he will end up by losing both publics.

"The so-called serious American composer who writes in the jazz style simply because it is smart for the moment to write such music, is not true to himself or his public—and the public is the infallible judge.

"There is a wide field for both the serious and the popular composer in America. Our modern life and rhythms, the color of our cities, the mixed elements in our cowboy songs, our tunes of the backwoods and prairies, our negro spirituals. What a mass of unassimilated material for the American composer who can speak in this true idiom of our soil.

"We have men who are creating the tunes of our country. We have not only our classicists, the MacDowells, the Nevins, the Horatio Parkers of our past; but we have living composers who are striving to speak musically in the language of our own day. I have unexpectedly come across many a potential genius of American music, a genius which can never be fertilized perhaps, because of the man's lack of technical education.

"But some day a technically complete musician will arise in our midst and use all these riches. I find crude boys, perhaps struggling to make their livelihoods in dance bands, who show amazing sparks of talent. These groping youngsters are untaught and

unequipped, but they have a deep understanding of music, by sheer instinct alone. Sometimes I am able to use them in some of our bands or other ensembles. They wander off, these unorientated musical souls, and where have they gone? These youngsters are off by themselves, burying themselves in playing what they can of Ravel, Stravinsky or Debussy, not quite sure what it is all about, but strangely fascinated with the nearness and the understanding of these composers.

"We have aristocrats among the musicians who comprehend the modern life, such men as George Gershwin, Ferdie Grofe, Rube Bloom, Hoagy Carmichael, Lou Alter, the fabulous, late Bix Beiderbeck, to mention only a few. These composers are as taboo as Bach and Beethoven and Brahms by some of the radio sponsors of programs. I could



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NATHANIEL SHILKRET
"He Epitomizes America's Music."

add, of course, the names of Werner Jansen, who writes symphonically and so understandingly in the popular language; and Prof. George McKay, of Seattle, Washington, who created a Sonata in Popular Idiom; then there's Tom Grisell of New York, who won the Victor contest, and a half dozen more in our colleges and universities—all rebels at stilted convention.

"Strange, isn't it, how our youngsters nowadays seem to veer away from German music and cling to the French and the Russian composers, who seem to interpret modern thought and rhythm in their works? I think this fact is a vital point of demarcation in our musical habits, this revulsion against the formalism of Teutonic music. Wagner, to be sure, perhaps Schubert and a few others—it is not easy to particularize—retain some hold, but German music nowadays seems remote to the rising generation of Americans on our campuses and elsewhere.

"The ideal way to build an American 'school' of composition would be to capture some of these typically native youths at the age of twenty, educate them thoroughly musically—and see what happens. We have plenty of gold in our hills—and our cities."

We recalled a Shilkret exploration for songs in the hills of Virginia. Six years ago he received a letter from a mountaineer which described some songs which the writer, a real estate agent, farmer, advertising specialist, and jack-of-all trades described as being the true product of Virginia mountain soil. So Shilkret found himself in the wilds of the hills with his correspondent. The man turned out to be a Southern Yankee, as he described himself, with a belief that Home Sweet Home and Silver Threads Among the Gold were authentic local products. Shilkret declined to

buy these tunes from the trader (at enormous prices) but he did journey on among the mountain folk where the harmonica is a "harp," and he took down forty native airs from native lips and fiddles. The good folk did not believe it possible that a man could put down music on paper with a pencil and they were certain that he had heard the songs he sang back to them in some other valley. These folk tunes went into the Shilkret grist mill, which means that you may hear them at your will on your phonograph, among thousands of other folk records in the Shilkret archives.

"The phonograph will return," added the commentator, "together with other forces we may at the moment believe are dead. The symphonic orchestra will return to the radio, and the phonograph; that seems certain. The mode of the past couple of years for the American dance ensemble will in its turn give way to another musical style. New music, new composers—and eventually the big fellow we have been discussing, who will hear all and see all in the American scene and epitomize the greatest of American composers.

"Will prizes encourage them? Instead of offering a \$5,000 prize to a composer, I think he would much prefer you to give him nothing and play his composition 5,000 times."

And that, we believe, is profound, if corrosive, musical wisdom. A. H.

Prominent Soloists with Schola Cantorum

Harriet Van Emden, soprano; Lucile Lawrence, harpist; and Quinto Maganini, flutist, are the assisting artists for the last concert this season of the Schola Cantorum, Hugh Ross, conductor, at Carnegie Hall, New York, March 9. Miss Van Emden will sing Bernard Wagenaar's three Chinese songs—The Three Princesses, The Mysterious Flute, and On the Stream—with accompaniment of flute, harp and piano. She will also be heard in the aria of Weber's cantata, Hinaus in's frische Leben (Come Away, Where Youth Is Calling). This work, written for soprano solo, mixed chorus, flute and piano, will be produced for the first time in America, it is believed. Another American première on this occasion will be a Quatuor for harp, celesta, flute, alto saxophone and chorus of women's voices, by Villa-Lobos. Everett Tutchings, accompanist for the chorus, is to be at the piano.

Arthur Kraft Combines Teaching and Concertizing

Arthur Kraft, tenor, who was appointed president of the Columbia School of Music, Chicago, last September, has combined teaching and executive activities with his usual schedule of concert and oratorio engagements this season. The latter have included appearances in Buffalo, N. Y.; Rock Hill, S. C.; Ottumwa, Ia.; Springfield, Evanston and Oak Park, Ill.; Montclair, N. Y.; Beloit, Wis.; and Pittsburgh, Kans. The summer will find Mr. Kraft again conducting a class in voice culture at his colony on Herring Lake, Mich., from July 25 to September 3. Concert dates will also be fulfilled during the vacation months.

Mrs. Beach's Activities

Mrs. H. H. A. Beach visited Boston and vicinity a fortnight ago, appearing as pianist in solos and ensemble music of her own composition, as follows:

January 30, Federated Club Chorus, Boston; February 7, Boston Public Library, with the soloists, Clair Maentz and Marie Murray, and conductor, George S. Dunham; February 3, with the Sulzen Quartet, Boston; February 4, concert at House in the Pines, Norton, assisted by David McClosky, baritone; February 8, recital for the Boston Piano Teachers' Club; February 9, reception and program by the Society of Allied Arts, Brookline; February 6, broadcast over WAAB, assisted by Mr. McClosky.

Sharnova Concludes Opera Season

Sonia Sharnova, contralto of the Chicago Civic Opera, recently finished the season with that organization, having been heard in Gioconda, Magic Flute, Boris Godounoff, Bartered Bride (five performances) and Gianni Schicci.

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Buenos Aires Opera Plans Spring Season

Important Repertoire in Prospect—Pons and Schipa
Reengaged—Primitive Tango Revival

BUENOS AIRES—This city is looking forward to the return of its favorite artists in the spring, when Lily Pons and Tito Schipa are slated for reappearance here. Their triumphs of last season are fresh in our memories.

The first year of government venture into the musical field proved successful, when it is considered that the attempt was specifically educational. The two million pesos

rardo, (composed and conducted by Pizetti), three; Marriage of Figaro, three; the Argentine opera, Nazdah, (Athos Palma), three; Rigoletto, three; Cavalleria Rusticana, twice; L'Elisir d'Amore, three; Oedipus Rex, three; Walküre, twice; Pagliacci, once; Barber of Seville, seven; Tosca, five; Tristan and Isolde, three; Siegfried, twice; Fledermaus, once; Faust, once; The Ring, (Wagner), three.

CONDUCTORS CONSIDERED

The National Committee had a general meeting at the Colon but the musical directorship is still in the balance, as Fritz Busch (of the Dresden Opera) had not sufficient available time to accept. Erich Kleiber is proposed to take charge of the Mozart presentations. (He has appeared here in concert).

Also Karl Elmendorff, of Munich, who visited Argentina for the Beethoven Centenary Festivals in 1927, is being discussed for engagement.

Professor Dr. Franz Ludwig Hoerth, general director of the Unter den Linden Opera, Berlin, will assume the same responsibilities here. Professor Max Hasait (Dresden Opera) is elected technical director and he will manage the Italian productions.

The Ring, Meistersinger, Figaro, Salomé, Tristan and Isolde, Fledermaus, will be repeated this season and the new features are to be Don Giovanni, Fidelio, Rosenkavalier, and Abduction from the Seraglio (which will probably be translated into Spanish). Lily Pons and Clara Nemeth are engaged.

We are anxious about certain rumors concerning economy, but young Argentina will find a solution as soon as the new government is more solidly established.

EARLY TANGO REVIVED

We are having a romantic little flair. The early tango pioneers are united in one single hand, performing the primitive compositions of that style, with the guitars and other instruments of the ancient period. These tangos were a mixture of French polka and Viennese waltz, with a spark of military march. This old "cocktail" is ever so much more cheerful than the richer wine to be found in the modern tangos. The idea is having a wonderful welcome, with its sentimental and patriotic aspect. The vogue spread to all theatres in less than a fortnight and is still going strong.

FAVORITE ARGENTINIAN PIANIST

A remarkable pianist (and director of the Bach Association in Buenos Aires) Pablo Roman Vago, has left for Europe and will return in April with a distinguished pupil, Señorita Lariu, who gave many recitals in Spain, Paris and Italy. He will also contract for other talented musicians. Practically all the artists appearing weekly at



PABLO ROMAN VAGO,
Director of the Buenos Aires Bach
Association

which came into the Colon Theatre booking-office unfortunately could not cover all expenses, on account of the high fees and expensive new scenery and costumes; yet the public answered the call during relatively hard times and is already speculating with renewed enthusiasm on the next venture.

The three great schools, French, Italian, and German, were never so well interpreted here before; and, therefore, the municipality is anxious to extend the program yearly until every important lyrical composition is known.

Of thirty operas proposed, twenty-six were performed. Meistersinger was done five times; Hamlet, three; Manon, (Massenet), five; Wally (Catalani), once; Lucia, eight; Lakmé, twice; Pelleas and Melisande, four; Salomé, (Strauss), five; Fra' Ghe-

the Bach Theatre, are Professor Ramon Vago's pupil. A. H.

Fritz Horwitz in America

Looking after the interests of the Wolff & Sachs artists, Fritz Horwitz, of that Berlin concert bureau, is in this country for a stay of several weeks. Wolff & Sachs arranged



Paul Cwojdzinski photo

RECENT ARRIVALS

Gerhart Hauptmann, famous author, and Fritz Horwitz, of the Wolff & Sachs Concert Direction (Berlin), arriving in America aboard the S.S. Europa.

for the American tours this season of Mary Wigman, the Don Cossacks, Richard Tauber, and Lotte Lehmann.

Next winter, Mr. Horwitz says the bureau will bring about American appearances, among others, of Poldi Mildner, sixteen-year-old Viennese pianist; Niddy Impekoven, dancer; and Marguerite Perras, coloratura singer of the Berlin State Opera.

Permanent Relief Agency Proposed

A permanent relief agency for musicians, similar to the Actors' Fund, was proposed by Henry Harkness Flagler, as president of the Philharmonic, in an address before the workers for the Musicians' Emergency Aid at the St. Regis Hotel, New York. The motion was seconded by Walter Damrosch. The meeting was to have been the last of the organization, since their quota (\$300,000) has been practically reached, but Dr. Damrosch proposed that the meeting be regarded as the first in the new undertaking, the building of a permanent fund for musicians in need.

The following reports were made by team captains:

Lucrezia Bori, \$7,943; Mrs. Harris R. Childs, \$1,290; Elizabeth Crafts, \$5,809; Mrs. Walter Damrosch, \$27,710.22; Mrs.

Charles S. Guggenheim, \$15,093.55; Adelaide Hooker, \$5,632; Elizabeth Polk, \$8,285; Louise E. Sandel, \$12,000; Lucille Thornton, \$3,078, and Alma Gluck Zimbalist, \$16,561.50.

It was announced that on April 3, Josef Hofmann will give a benefit concert at Carnegie Hall for the fund.

Washington, D. C.

(Continued from page 5)

in the year was offered by Anton Seidl and the Philharmonic Society in New York.

The introductory chorus was a choral adaptation of this movement from the Dvorak symphony. This was followed by chimes, sounding the masque theme. This motif recurred at intervals throughout the masque, sounded by the chimes or by the trumpets (the Four Winds), stationed in the four corners of the auditorium.

Folk music must play a vital part in a folk masque, and folk songs and dances of America and the ancestral nations of its people were introduced throughout the action of Wakefield. An Indian lullaby, a Negro spiritual, an Appalachian ballad, established the folk element of the music early in the masque, while the folk dances and running sets are accompanied by Turkey in the Straw, Gathering Peascods, and Stephen Foster's Oh, Susannah. In Part Two, when Wakefield summoned the children, following the English Processional (Sumer is Icumen In), racial groups of thirteen nationalities, sang in the tongues of their motherlands the folk songs of their races. Here was symbolism showing the mixture of bloods and races that is America. When the children had gathered and joined together in singing one of America's own folk songs, Foster's Old Folks at Home, the symbol was complete; they were all Americans.

Mr. Howard has included in the various episodes the introduction to Edgar Stillman-Kelly's New England Symphony; the largo from Edward MacDowell's Sonata Tragica; a Federal March by Reinagle; the introduction to a cantata, Land of Our Hearts, by George W. Chadwick; and an Elegy, by Frederick S. Converse. Other works of an incidental nature which helped to sustain the allegorical story plot included the Schubert setting for Who is Sylvia; Thomas Tallis' Canon; and dance music, such as Boccherini's Minuet, a Farandole by Bizet, and our own Turkey in the Straw. Mr. Howard has done extremely effective, original writing in the Drift episode and the therethe the action, Chaos.

The local production staff put forth heroic and remarkably successful efforts in achieving a well co-ordinated presentation of the masque. Bess Davis Schreiner, and Maude Howell Smith were directors of personnel and carried through this task with judgment and discrimination. Because of the illness of Percy Jewett Burrell, co-director with Marie Moore Forrest, this responsibility rested on Mrs. Forrest alone and high commendation is due her.

Choral directorship was assigned to Dr. Albert W. Harned, who worked indefatigably and with excellent results. Caroline McKinley, dance exponent, had charge of the dances and herself assumed the part of Drift, winning approval in both capacities. Captain Taylor F. Branson of the United States Marine Band Orchestra, conducted with discernment and consideration for the ensemble.

The total effect on the audiences of the three performances would seem to be a significant one, even though it was not an easy matter to interpret all of the symbolism which Mr. MacKaye embodies in the thirty-three actions. The choice of Margaret Anglin for the taxing role of Wakefield was a most fortunate one, for her abilities were more than adequate to meet the demands made upon her.

A Chinese Concert

Washington's Birthday brought a most unusual concert at the New School for Social Research, when a program was presented there called Music of China, under the auspices of the China Institute in America.

The compositions heard were instrumental, operatic, and folk songs, with the aid of native instruments, like the pi-pa (lute) erhu and hu-chin (bowed instruments) yueh-chin (guitar) sheng (ancient organ) tung-su-chin (bronze stringed dulcimer) hsiao (vertical flute) san hsuan (three string banjo).

The quaint—to Occidental ears—pieces, performed by nine Chinese soloists (amateurs) were of extreme and useful interest to those who seek knowledge of such matters.

A most informative explanatory discourse was given by Chih Meng, one of the directors of the China Institute, who pointed out the great age of Chinese music, which flourished at its best during the reign of the Tangs, but thereafter was forbidden by edict. Since the Seventh Century it has existed entirely as oral tradition among the people.

The audience showed every sign of enjoyment, both with the program and its performance.

PAUL MUSIKONSKY

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February 21, 1932

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Irving Weil, New York Evening Journal.

"... BROAD TONE, EXACT INTONATION ... EXCELLENT BOWING ... THE AUDIENCE REACTED ENTHUSIASTICALLY ..."

Harold A. Strickland, Brooklyn Daily Times.

"... NO DOUBT MASTER MUSIKONSKY WILL THRILL MANY AUDIENCES IN THE FUTURE ... MASTERING THE MECHANICS OF SUCH A PIECE ... MARK OF A GENIUS ..."

A. C., New York Evening Post.

"... DIGNITY ... ASTONISHING FLUENCY ... HAS THE IMAGINATION WHICH IS ONE OF THE QUALITIES OF A GENIUS ..."

Edward Cushing, Brooklyn Daily Eagle.

"ANOTHER OF THOSE AMAZING PRODIGES ..."

Greta Bennett, New York American...

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MURIEL BRUNSKILL, English Contralto, One of the Great Voices of the Generation, Says Gunn

Soloist With Chicago Symphony Orchestra, February 12, 1932

FIRST APPEARANCE IN CITY HAILED BY SYMPHONY AUDIENCE

Muriel Brunskill, English contralto, made her first appearance in this city in last night's concert of the Chicago Symphony Orchestra. But if the enthusiasm of the listeners is properly interpreted by the management—and one may be sure that it will be—she is destined to have many rehearsals.

For hers is one of the great voices of the generation. It immediately invites comparison with the celebrated contralto voices of recent history. One recalled Schumann-Heink in her prime or Clara Butt. Since Miss Brunskill revived the "Sea Pictures" of Elgar, the art of Muriel Foster also was brought to mind. But this latest visitor from England can afford, can even invite, such comparison. Else there would be no standards by which to measure her art.

The timbre of this voice is distinctive. It comprehends all the characteristic beauties of the contralto range and escapes the blurred focus of tone that so often disfigures such voices. Its power is exceptional. Even in the softer inflections there is such amplitude that the effect of effortless volume grows until the mere size of the tone becomes a source of excitement, quite apart from the musical significance of the singer's message.

Interpretatively, Miss Brunskill belongs among the aristocrats of the art. She phrases like a fine instrumentalist.—Glenn Dillard Gunn, *Chicago Herald and Examiner*, February 13, 1932.

UNUSUAL VOICE BRINGS PRAISE FROM WRITER

Those who go to the Chicago Symphony concert this afternoon will hear, as those who went last night heard, an uncommon voice. It belongs to Muriel Brunskill, English contralto, who is making her first visit to Chicago.

It is the kind of voice that seems to fill up the whole of Orchestra hall with no conscious effort on the part of its user. It runs all the way from the faintest caress of a tone to a jubilant peal that dominates the whole orchestra, yet with never a strident note in it, all round and full, with firmly marked outlines and no edges.

Such a Stradivarius larynx should be employed on nothing but the world's finest music. Perhaps if there were a few more like it, composers would begin to busy themselves with works for the contralto voice. They would at least have the reward of hearing their music glorified beyond all their imaginings.—Edward Moore, *Chicago Daily Tribune*, February 12, 1932.

Muriel Brunskill, the English contralto who first came to this country last Spring for the Cincinnati Festival, gave her first concert of the New York season yesterday afternoon in the Town Hall. It is always pleasing to spend an afternoon illumined by new or infrequently heard songs. Miss Brunskill's choice of Wolf and Strauss and her fragrant sheaf of English composers—Williams, Arnold Bax, Rutland Boughton and Delius—were particularly welcome in this respect because she is chiefly known as an excellent singer of oratorio and it is good to be assured that her taste elsewhere is original and charming.

Miss Brunskill is blessed with an enormous voice. Madison Square Garden would more nearly absorb its dimensions than did the Town Hall. It floats the most ample fortissimo, with no sense of effort and with the deep authentic richness of the true contralto. This was particularly apparent in the Handel aria and the surging finale of Strauss' "Befreit." . . . she is an artist of musicianship, penetrating to the inner core of her music, supple and variable at the composer's need.—*New York Times*, February 17, 1932.

From the outset, one capitulated to Mme. Brunskill's voice, a pure contralto, without freakishness of range or quirks of quality, but equable and warm throughout its scale. Moreover, it was always produced with ease, moved smoothly and flexibly over a wide dynamic gamut and generally gave one the sensuous enjoyment that lies in true legato singing.—Irving Weil, *New York Evening Journal*, February 17, 1932.

Muriel Brunskill possesses the rare gift, a real contralto voice, deep, warm, opulent and admirably cultivated. She sang without effort and with unaffected charm. Moreover, like most English vocalists, her diction was faultless.—*New York American*, February 17, 1932.



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NEW YORK RECITAL, TOWN HALL February 16, 1932

MURIEL BRUNSKILL OFFERS NOVELTIES IN SONG RECITAL

Muriel Brunskill, English contralto, who made her American debut in the Cincinnati festival last May, was heard for the first time in this city yesterday afternoon at Town Hall. The program began with a recitative and air from Handel's "Semele" and "Che faro," from Gluck's "Orfeo." An extensive German group consisted of Schubert's "Am Strome" and "Die Liebe hat gelogen." Brahms's "Wie rafft ich mich auf," and "Roslein dreie," Hugo Wolf's "Zur Ruh" and "Der Freund," and Richard Strauss's "Nachtgang," "Befreit" and "Cacilie," "Silent Noon" and "The Watermill," by Vaughan Williams; "As I Came Over the Grey, Grey Hills," and "Across the Door," by Arnold Bax; "Immanence," by Rutland Boughton, and three songs by Frederic Delius, "In the Garden of the Seraglio," "To Daffodils" and "Spring, the Sweet Spring" were the items in the closing part of the program devoted to songs by contemporary British composers.

Program Includes Novelties

The program deserves mention in detail for two reasons. In its selection of German lieder it did not limit itself to the relatively few favored numbers to which most of our recitalists limit their choice; of the nine numbers several are hardly known here, and only one, "Cacilie," is really familiar. The eight British songs, seldom heard by New York audiences, included music of considerable value and suggested that this field should be well worth investigation by recitalists seeking unhackneyed material for their concerts. The German group, indeed, might have better been divided into two and had a rather excessive proportion of songs of sustained deliberate-paced melody; in songs of this type, however, the singer was at her best. But, for its enterprise and unconventionality, Miss Brunskill's list was one of the most interesting heard this season.—Francis D. Perkins, *New York Herald Tribune*, February 17, 1932.

NEXT AMERICAN TOUR—FEBRUARY, 1933
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YOU CANNOT ALWAYS TRUST THE RADIO

Strange Changes Sometimes Occur in Broadcasting—Loud Lamenting Provokes Time Editor to Caustic Comment—Events of a Week

BY ALFRED HUMAN

That ancient New Haven atrocity, "You can always tell a Harvard man but you can't tell him much," can be neatly turned to the cause of broadcasting. You can always hear a radio soprano (or basso, or flutist, ad infinitum) but you can't tell much about 'em.

And that is solemn truth. Do not pronounce doom on an artist just because you hear him through the ether. By the same token, you might withhold your hot eulogiums until you can appraise the fellow in the cold light of a recital hall. Not all artists. Some musicians seem to project their art and their personalities at the first hearing, yet this phenomenon is rarer than you might believe.

We have a few letters before us as we write these lines. "That tenor in the Richard Hageman opera, Caponsacchi, singing from Germany, sounded just terrible to my ears," states Richard Whitesley, "an ordinary fiddler" of Chicago, "and the rest of the opera was just a pain, distorted and roaring."

As we heard the Caponsacchi world premiere at the Stadt Theatre, Freiberg, Germany, direct from the land wires leading into the Columbia centre, we had a distinct advantage over our Chicago friend. The tenor did seem wobbly, but how in the name of fairness can we pass judgment on a voice transmitted over 3,000 miles of space, several hundred miles of telephone wire, via short wave, then rebroadcast? Such listeners are too finicky; perhaps the broadcasting publicity departments have stirred expectations which cannot be completely realized for the immediate present. So we shall await Herbert F. Peyser's review from Germany before passing on our overseas tenor.

Then we read a few dissonant opinions on the Metropolitan's Tristan and Isolde, chiefly relating to Gertrude Kappel's Isolde in the second act.

Lauritz Melchior happens to possess a vocal organ and technic which enables him to create a happy impression on the radio listener. His voice loses but little in the mutation. Mme. Kappel sings with more warmth and passion than you would have suspected from the Metropolitan broadcast; yet the reproduction conditions were excellent and did justice to the collaborating artists.

In the Traviata performance, dispatched from the same stage last week, we found another striking other individuality, that of Frederick Jagel, tenor, as Alfredo. It just happens that Jagel is fortunate enough to sound as well in the microphone as he does from a seat in the opera house.

As yet, Lily Pons' listeners on the air can get only a scant notion of her true beauty of tone. The fault seems to rest somewhere in the mechanical limitations of "picking up" a voice of this tessitura. At that, the Pons radio voice is infinitely better for such use than several colleagues of the same genre. One distinguished artist, emphatically successful in personal appearances, has avoided radio broadcasting because of the same mechanical conditions. Pons is an excellent broadcaster, of course; but, we repeat, radio listeners can secure only a fair idea of her true worth.

The phonograph record is often the same unfair witness against an artist. This very imperfection of the instrument has brought a short-lived glory to some artists who have the good fortune to meet all the physical requirements. Each day, however, is bringing closer the hour of accurate fidelity in broadcasting technic, personal and mechanical.

What Our Readers Think

We are receiving an increasingly large quantity of comment, which is deeply satisfying as reflecting the viewpoint of worthwhile musical authorities on this all-vital subject of radio. As Karl W. Gehrken, distinguished educator, of Oberlin College (Ohio), observes, "We need to exercise all our ingenuity to control this enormously potent thing." To this end, Dr. Gehrken is penning vigorous and penetrating articles on the radio in the Music Supervisors' Journal.

Mrs. Helen Harrison Mills, chairman, international music relations of the National Federation of Music Clubs, also writes us, from Peoria, Ill., proclaiming her profound interest in the subject.

Charles Wakefield Cadman, composer, writes two absorbing pages in that energetic manner of his, telling us about the fortunes of composing serious music for our public.

Then, we have a typical letter from a reader who sets forth the point that radio is violating the sanctity of the American home. Charles Hooper, of Coeur d'Alene, Idaho, writes so feelingly that we are reproducing his letter in full:

"I read with much satisfaction that Congress is taking steps to curb commercial advertising over the radio. Everybody reads newspapers and magazines, which are the legitimate media for advertising. Why should these business fellows resort to the radio, airplane, theatre, and every other agency under the sun to advertise their wares?"

"Why should our religious and home joys, our meditations, our intellectual and aesthetic pleasures and satisfactions, our finer instincts; in short, our whole life, be drowned in a muddy flood of commercial exploitation? Is not the life more than meat, and the body than raiment?"

"Who that has a soul one size larger than that of a rat, takes as much pleasure in eating and drinking, in fine clothes and a handsome house, as he does in a kind thought, in a good impulse, in a quiet conscience, in good work well done, in beautiful music, in noble writing, in some soul-stirring inspiration whose home is not on earth? There is no money in any of these things; therefore they are not advertised much. But every man knows in the best part of his heart that without some of these mental and spiritual joys and satisfactions, life would not be worth living. They are the fences that separate the kingdom of men from the herds and hordes of animals."

"Someone said that one good thing about radio is that it has helped to re-introduce people to their homes. But a home is a place where members of families enjoy loving and instructive communion with one another. This communion cannot be enjoyed in an atmosphere of bank, factory, and shop talk, and in a blare of jazz, cheap songs and cheap music, and the vapourings and gibberings of escaped imbeciles."

"Let us have more of Mozart, and less of motley and tinsel."

Impressions of a Week

Officials checked up on a certain song recently and discovered that it had been given eighty-nine times one evening on the various stations. . . . Doesn't surprise us; but somehow, the news shocked the officials. . . . Now that they know the way, why won't these same sleuths listen to the programs every night? . . . There's a great thought: for broadcasting officials to listen to their own fare. . . . But you know the old one about the waiter; he didn't eat in the place, he only worked there. . . .

Evidently the Chicago Opera broadcasts next season will not be presented with the assistance of an official explainer. Herbert Witherspoon, astute director that he is, does not think that the great public can be reached by making an educational appeal. . . . But we trust that Director Witherspoon will spruce up the excellent productions next autumn. . . . They are too good to be treated casually. . . .

Like Witherspoon, Nat Shilkret believes that education and entertainment are as far removed as Mr. Kipling's twain. . . . Shilkret dropped a good suggestion. . . . He wants the Metropolitan to give double broadcasts each week, one with the educational talk, the other just straight opera entertainment. . . .

Those who tuned in on the La Forge-Berumen Hour recently were regaled by that excellent pianist, Ernesto Berumen. Mr. Berumen opened with modern Spanish numbers. . . . He is particularly qualified to interpret such music, as he is a native of Mexico and has studied deeply in Spain's art. The pianist's round, mellow tone, technical agility and interpretative gifts were well transmitted. Florence Misgen, soprano, assisted Mr. Berumen, singing Ritorna Vincitor, from Aida. Beryl Blanch played her accompaniments.

Time Quits, With a Few Remarks

Time Magazine is off the air. The lamenting and the howling which followed this announcement last week reached such proportions that Time's management observed that such grief was abnormal, and an indictment of the present state of broadcasting.

Why must the broadcasting companies be so absolutely dependent on the originality and enterprise of a radio advertiser? asks Time. Then the magazine passes a few remarks about radio advertising in general, something like this: "The chief function of a newspaper is news, with advertising as the necessary adjunct. What would we think of a publication which plastered advertising on its front page? Broadcasting stations are committing this cardinal sin; the evening hours, 'the front page' are surrendered to advertising. Most of the other hours are likewise devoted to the advertising. If we find three or four per cent gold in the dross, we are lucky; each week we try to show that there is some precious metal."

Time's blistering, truthful remarks will not have any effect, of course. The men in charge of such affairs do not bother with criticism. If these fellows with their dangerous doctrines do not like broadcasting, let them go back where they came from; that is the retort of the broadcast experts. Again, each expert can point to the next man and say, "there's the guilty man." That is the habit in corporations.

We are reliably informed that Time Magazine spent forty per cent of its net income on the March of Time period. Time has proved that broadcasting can be intelligent, fascinating and effective.

Another Atwater Kent Contest

A sixth national audition, with first place prizes of \$5,000 each for the young man and young woman singers rating highest in their respective groups, is announced by the Atwater Kent Foundation. Additional prizes aggregating another \$5,000 will go to the four young men and four young women who survive as runners-up in the final audition.

As in previous years, the contest is for any non-professional singer between the ages of eighteen and twenty-five. The goal sought "is the selection of the five young men and five young women whose voices offer the greatest possibilities for development."

Beginning in the home towns and communities where the aspiring singers reside, the contests move through a series of local, state and district auditions, from which the ten winners emerge to compete in the national finals, broadcast over a nation-wide network of radio stations, in December. The award of prizes is made on the basis of the ratings won in this final sing-off. The judges in this event are nationally known music authorities, including vocal stars, teachers and critics.

NBC Engages Hertz for Radio Programs

SAN FRANCISCO, CAL.—The National Broadcasting Company has lured Alfred Hertz, former conductor of the San Francisco Symphony Orchestra, from his retirement, and has signed a contract with him for a series of radio symphony programs. An orchestra of picked musicians is now being organized which, beginning March 24, Hertz will direct in a weekly program from the San Francisco studio of NBC.

Mr. Hertz is vitally interested in the radio. He expressed himself, to the Musical Courier representative, as being delighted with his new affiliations, because of the privilege of participating in broadcasting activities.

It is to be expected that Mr. Hertz will present programs of an unusually high standard for, during the many years that he

was at the helm of the San Francisco Symphony, his programs were distinguished. The announcement of Hertz' engagement by NBC has created approbation in musical circles.

C. H. A.

Del Busto Broadcasts from Havana

Angel Del Busto, bassoonist, who has concluded an extensive tour with the Barrère Little Symphony, broadcast a bassoon recital in Havana. As far as can be ascertained, this was the first concert of the sort to be broadcast from Cuba.

While in Knoxville, Tenn., Mr. Del Busto was asked to conduct a rehearsal of the



ANGEL DEL BUSTO

High School Orchestra, during which he spoke to the students about wind instruments, a subject on which he is well informed.

Several of his compositions are being published; and Charles Haubiel has just written four compositions for him, which Mr. Del Busto will perform in New York next month.

Sukoienig to Play with NBC Orchestra

Sidney Sukoenig will play the d'Indy Symphony for Piano and Orchestra on the Song of a French Mountaineer with the NBC Symphony Orchestra, Walter Damrosch, conductor, on Sunday, March 20 at 1 p. m., over WJZ.

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TORONTO Possibly no other singer illustrates better the bel canto ideal than does Mr. Gigli, to whom singing seems as natural as breathing and almost, one would say, as necessary.—*Globe*

Gigli sang with beautiful intonation whichever the tongue he used—gloriously, full, round whenever occasion demands. Sometimes it has pastoral tone of the oboe and again it is flute-like in its clarity and sweetness.—*Evening Telegram*

CHICAGO The famous tenor was in the best of his remarkable fine voice and the program was lengthened considerably over the numbers printed in the program.—*Daily Tribune*

A great voice has Mr. Gigli. High notes without limit and a sustaining power well nigh inexhaustible.—*Post*

WASHINGTON The flowing smoothness of his tones, the purity of his high notes, which he produced either as a whisper or as a great forceful climax. The strength and roundness of his lower tones, which most often are attempted by baritones only, are some of the reasons why Gigli thrills his listeners as few tenors can.—*Herald*

No living tenor has more abundant resources at his command or more vitality in execution.—*Star*

NEW ORLEANS Gigli was, as always, a great artist and a fascinating entertainer.—*Picayune*

There was the same golden voiced Gigli singing with perfect ease in every register.—*Tribune*

HOUSTON A program of rare artistry, one that will be long remembered for almost unalloyed musical enjoyment.—*Press*
Surpassing his own triumphs, Gigli sang a score of encores for the musical mad audience which gave him the greatest ovation accorded any artist appearing in the City Auditorium.—*Post Dispatch*

EL PASO Gigli thrilled an appreciative audience with his interpretations of many celebrated authors of music.—*Times*

SAN FRANCISCO The past generation had its Caruso, this generation has its Gigli. He was in glorious voice, pouring out rich tone with a zest and vital fluency that are his very own.—*Chronicle*

Gigli has a voice of such gorgeous tone quality! Gigli at his best is unexcelled.—*News*

OAKLAND Gigli was the first artist in many moons to receive such an acclaim from local listeners and it was a tribute well deserved, for Gigli possesses a tenor voice of unique beauty, uses it with consummate skill and adds to his musicianly gift a personal charm that leaps the orchestra pit and makes staunch friends of his auditors.—*Post Enquirer*

KALAMAZOO Gigli unleashed tremendous power and thrilling resonance as he soared the scale of Verdi's aria, Celeste Aida. His rendition was a sort of cross between Caruso and Martinelli.—*Moon-Journal*

Gigli's voice is flawless. It has good range and every tone produced is pure, true and of that delightful texture that makes it enchanting. It is under such effortless and perfect control, it is placed so exactly for every tone produced and is so smooth and rich in quality that it is a marvel of wondrous beauty.—*News*

PROVIDENCE, R. I. The great tenor was in very good voice. Clear diction served the lovely quality of his voice, which is effective in lyric as well as in robust design. Intonation was perfect.—*Providence Journal*

NEW YORK Gigli was in fine vocal trim. He sang with appropriate reticence in his Cesti and Palestrina songs and with his customary ardor in the operatic arias.—*Herald Tribune*

The glory that is Gigli's voice filled Carnegie Hall . . . The audience was large and demonstrative, exacted as many encores as there were listed numbers . . . The tenor captivated his audience with the strength, purity and richness of his voice, his smooth and suave legato and his ingratiating manner. He was in good form and in full possession of his striking powers.—*World-Telegram*

GIGLI

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Victor Record

American Works Heard in Boston

John Alden Carpenter's Song of Faith Receives First Performance There

BOSTON.—Three programs of the Boston Symphony Orchestra have been the principal source of musical interest during the past week or two, a period which has been otherwise unusually dull.

The latest symphony program, for the concerts of February 26 and 27, included Charles Martin Loeffler's dramatic poem, *La Mort de Tintagiles*; and Hindemith's *Konzertmusik* for strings and brass, a work written for the orchestra's jubilee celebration last year, and on which the Boston Symphony still has exclusive rights of performance. On second hearing, the work was even more impressive than last year. The rapid sections have great rhythmic power; the slower-moving parts, despite all Hindemith's protestations to the contrary, are romantic, almost sentimental, in flavor. And they disclose the composer as one of the great—and few—melody makers of our time. Loeffler's work, unheard here in almost a decade, made a profound impression, due partly to the excellent orchestral performance under Serge Koussevitzky, in which the solo viola d'amore (Jean Lefranc) plays a great part. But the score itself is a fine work, one of Loeffler's great contributions to American music.

Beethoven's *Eroica* rounded out the program, but it had already been given eloquent voice earlier in the week on a Tuesday matinee program, at which another American work, John Alden Carpenter's *Song of Faith*, had been played for the first time in Boston. With the Cecilia Society Chorus (Arthur Fiedler, conductor) and Clifton Joseph Furness, reader, assisting, the presentation of this patriotic hymn was enthusiastically received. It was preceded by two movements of Deems Taylor's suite, *Through the Looking Glass*.

The program given February 19 and 20 featured the premiere of Aaron Copland's *Symphonic Ode* (originally intended for the jubilee) and the playing of Yelley d'Aranyi, Hungarian violinist. Copland's work, in a single Movement requiring some eighteen minutes to play, was coldly received by most of the reviewers, while the audiences applauded. This writer, though handicapped by distaste for Copland's compositions previously played here, was of the opinion that the new opus has many powerfully written pages, and that the composer has made great strides. As far as may be judged from a single hearing, it seemed to be structurally united and integrated; but the composer does not eschew entirely sentimentality and bombast.

YELLEY D'ARANYI SCORES

Miss d'Aranyi played the Mozart D major concerto and her great *tour de force*, Ravel's *Tzigane*. The superb sweep of the violinist in the latter work is familiar from her previous recitals here, but on this occasion the substitution of the orchestral accompaniment seemed a hindrance rather than advantage; perhaps because Koussevitzky could not quite match the fire of Miss d'Aranyi. More happily mated were the forces in the concerto, in which the ensemble was close to perfection, while the violinist played with great beauty and Mozartean simplicity. The audience was unusually demonstrative after each of Miss d'Aranyi's appearances. Other works on this program were the Mozart *Figaro* overture and Liszt's *Les Preludes*.

Other concerts were comparatively few for this time of year. Ernest Schelling and fifty members of the Boston Symphony Orchestra gave the second in the series of children's concerts at Jordan Hall on February 20, playing music of Roger Quilter, Weber, Debussy and Sibelius. The People's Symphony Orchestra, led by Thompson Stone, played at Jordan Hall on February 21. Renee Nezan, young French organist, played the solo part of Guilmant's first symphony. Brahms' second symphony and numbers by Philip James and Thomas rounded out an interesting list. Jacques Thibaud, with his familiar artistry, was the attraction for the fifth of the sold-out Statler Morning Musicales, playing Handel's D major sonata; Vivaldi's A minor concerto; Chausson's *Poeme*; Debussy's sonata; and short pieces by modern composers.

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TWO ARTISTS IN FINE PROGRAM

Stell Andersen and Silvio Scionti gave an excellent program of music for two pianos before an appreciative audience at Jordan Hall on February 24. They played with sufficient appreciation of the music to make a finished ensemble, yet without that mechanized perfection which makes art lifeless. Each responded to the music emotionally as well as intellectually, and each retained a modicum of individuality. A prelude, adagio and fugue in B minor by the elder Martini, arranged by Louis Victor Saar; *Ritmos* of Infante; and Castelnuovo-Tedesco's *Alt* Wien were the outstanding numbers on the program.

SUPERVIA IN BOSTON

Conchita Supervia gave her only Boston concert at Symphony Hall on February 25. In this program consisting mostly of Spanish songs, the writer was as favorably disposed as towards her individual Carmen. Here was a Spaniard come to life, the quality of her expressive voice being supplemented by facial expressions, gestures, costumes and other non-musical means. And she sang very beautifully, indeed, a mistress of the technique as well as the art of song. In such a work as *Nin's Chant Elegiaco Gitano* (as in many Spanish numbers) she used a marvelously controlled and exceedingly beautiful coloratura to effect purely emotional results.

STUDIO MUSICALES

E. L. Diemer, cellist, and Edna Ida Nitkin, pianist, shared a program at the Longy School of Music on February 23. At the preceding Tuesday evening concert, Mrs. F. J. Bradlee, Sr., played piano selections; while Mrs. F. J. Bradlee, Jr., sang classical and modern songs.

Two recitals of piano music were given at the Little Theatre, under the auspices of the National Associated Studios of Music, on February 20 and 21 by pupils of Hans Ebell, of the faculty.

COMING EVENTS

The committee which manages the Statler Morning Musicales for the benefit of the Boston School of Occupational Therapy, announces the following list of attractions for their fifth season next year: *Lucrezia Bori*, *Fritz Kreisler*, *Dusolina Giannini*, *Heinrich Schlusnus*, *José Iturbi* and *Elisabeth Rethberg*.

Ernest Toch will be the guest of the Boston Symphony Orchestra at a pair of concerts this month, playing the solo part of his piano concerto. At the Pension Fund concert at the end of March, the orchestra, assisted by the Harvard Glee Club, Radcliffe Choral Society, Amy Evans, Margaret Matzenauer, Richard Crooks and Fraser Grange, will give Bach's B minor Mass.

M. S.

Sidelights on Saint-Saëns Essays

(Continued from page 6)

coma, and for a moment Saint-Saëns' cosmic spirit became confounded with the Bad Lands of the Dakotas. There is nothing "unreal" or "at a distance" in the life, the struggles or the achievements in America and it is a safe guess that when the North Pole pierces the tent-cover of Omar Khayyam . . . a bit more to the East . . . the French will yet be great artists, with the Canary Islands a bit higher up, and the Americans (on the Left Bank of the Cosmorama) will have many more creative artists than it has even at the present time.

And the American poplaccio will then, as before, be chiefly interested in baseball in the summer, football in the fall and pie all the year 'round!

Rita Sebastian's Recent Engagement

Rita Sebastian, contralto, presented two groups of songs by Pearl Adams at the Paterson (N. J.) Woman's Club recently, including *Song of Air—New Ships*, *Up Hill*, *Up Wind*, *Up Stream* and *At Other End of Day*. The numbers in the second group were *Sea Wind* and *Night on a Dune*. Sea Wind had to be repeated. Miss Sebastian, the press stated, "delighted the audience with her beautiful voice and skill in interpretation."

On March 6 she will take part in the League of Composers concert in New York City, singing a Pan-American group of compositions. She will do a Spanish group, in costume, at Temple Beth-El on an international program, May 5.

Mae Mackie as Polly Peachum

Mae Mackie portrayed Polly Peachum, an opera singer of Washington's time, at the Convention Hall celebration in Philadelphia, February 22. Other engagements were re-

cently fulfilled at New York University; a radio appearance over WOR with Ethel Barrymore Colt; with the Upper Darby Symphony, Philadelphia; soloist with the Music Educators' Association of New Jersey in Newark.

MUSICALES

Hilda Grace Gelling Entertains

Friends of Hilda Grace Gelling and her husband, Allan Livingston Cooper, enjoyed a buffet supper at her studio apartment in the Gramont, New York, February 14. An interesting informal program was provided by artist-students and guests. Jeanne Le-Vinus, Gertrude Jocelyn Schaefer, John Garrick and William J. Fagan contributed songs, which were heartily applauded. The singers were ably accompanied by Edwin McArthur and the regular studio accompanist, Virginia Cunningham. Guests included Mr. and Mrs. Solon Alberti, Mr. and Mrs. Patten D. Allen, Dr. and Mrs. Lewis Stead Booth, Mrs. A. Bracey, Mr. and Mrs. William F. Cooper, Miss Virginia Cunningham, Mrs. Ada Gelling-Cooper, Mr. T. R. Dexter, Mr. and Mrs. Rex Dennant, Mr. and Mrs. William J. Fagan, Mr. Claude Flemming, Mr. and Mrs. John Garrick, Mr. and Mrs. Laurence Gray, Mr. John Gibbon, Mr. Don Gillis, Miss Inez Hank, Mr. and Mrs. Mordaunt Hall, Mr. and Mrs. Arthur Kelly, Captain Charles Stuart Linton, Miss Jeanne Le-Vinus, Mr. Humphrey Lee, Mr. John Majeski, Mr. and Mrs. Edwin McArthur, Mr. and Mrs. Arthur U. Newton, Miss Ruth O'Neill, Miss Rachelle Paynter, Mr. and Mrs. Martin Quinn, Mr. J. Albert Riker, Mr. J. Rind, Mr. and Mrs. Herbert S. Stoneham, Mrs. Claire D. Shoup, Miss Gertrude Jocelyn Schaefer, Mrs. Alice Bracey-Taylor, Major Charles Tebay and Mr. Frederic Warren.

Mrs. John McClure Chase Gives Program

The musical program given in New Rochelle, N. Y., February 19, at a Washington Bicentennial meeting, was furnished by Mrs. John McClure Chase. It included vocal, harp, spinet solos and a string trio, all music culled from the Revolutionary War period. Mrs. Chase was also chairman of a February 5 program at Central Junior High School, in the same city, the chorus of 100 and the high school orchestra participating.

American Academy Matinees

The seventh matinee performance by the seniors of the American Academy of Dramatic Arts, Lyceum Theatre, New York, brought A Tune of a Tune (Totheroh) and Berkeley Square (Balderston), in which a score of young actors appeared. Babbitt's Boy, and The Torch-Bearers were presented at a previous date.

Lillian Wechs Cordially Received

Lillian Wechs, soprano and voice teacher, was soloist at a benefit concert in All Hallows School, New York, February 24. An enthusiastic audience received Miss Wechs' numbers with marked cordiality. Henry Levine was at the piano.

Dorothy Ballou Sings for American Legion

Dorothy Ballou, mezzo-soprano, sang several numbers at the state dinner of the

American Legion, held in the Copley-Plaza Hotel, Boston, February 13. One of the features of the program was the new Legion March by Rachael B. Rice, a member of the American Legion Auxiliary. Miss Ballou, who has appeared on many occasions for the Legion throughout New England, is a pupil of Bertyne McCollins, New York University.

Merry Mount Described by Dr. Hanson

(Continued from page 5)

play frequently lend themselves to vocal expression in aria form. In the same way, there are frequent choral episodes which constitute a complete musical unit within a specific scene.

"And how about the leit motif?" was the next question.

"In general, such motifs as exist in Merry Mount are indicative of the psychological status of the characters on the stage at that moment, and are both harmonic and melodic in character. In other words, the character of Bradford, the Puritan pastor, is outlined in terms of the use of harmonic and melodic material which attempts to depict his state of mind at the moment.

"Those who have read the libretto know that the book is a somewhat Freudian story of the gradual change of character of the pastor of the Puritan flock from a stern ascetic to a half-mad fanatic who, in the end, due to the violence of his own emotions, changes from a minister of God to a self-constituted bondsman of Satan. The harmonic technic which is used in this process of character change, attempts to work out in tone the basic underlying motives and emotions within the mind of the character itself. The musical background for the minister, therefore, changes gradually according to the change within the man's own nature. The character of the heroine, on the other hand, which undergoes little fundamental change beyond the strengthening of her spirit through grief and struggle, is depicted by a more constant type of harmonic and thematic material."

"Do you make much use of chorus?"

"The chorus, though employed as a background for the action, nevertheless frequently comes to the fore as an integral and important unit in the opera. The choral contributions might perhaps be said to bear a closer relation to the Greek tradition than to the usual operatic conception. The chorus is, in a sense, the voice of Fate, portraying the large emotional and philosophic ideas involved in the tragedy. The chorus is, therefore, to a degree quite impersonal, whether it is a chorus of Puritans singing praises to the Lord or a chorus of devils shouting the praise of their master."

"And what is the nature of the orchestration?"

"The orchestral score is being written for the usual large orchestra containing three of each of the woodwinds, four horns, three trumpets, three trombones, tuba, two harps, percussion and strings. The score itself makes frequent use of 'pure orchestra color' in an attempt to get the utmost from the modern orchestra in the use of contrasting instrumental bodies. I have a short prelude to the first and second acts; a ballet of the 'infernal courtesans of Hell' in the third scene of the second act; and an orchestral interlude between the third and fourth scenes of the second act, in which voices are employed for orchestral color."

GLADYS MATHEW

Lyric Coloratura Soprano

"Gladys Mathew is a Violetta of individual charm, distinguished to the finger tips. She has, before all, a finely developed culture of singing."—*Grenzbote, Bratislava, Czechoslovakia.*

"Gladys Mathew appeared in the role of Violetta in Traviata, and received a big ovation. Miss Mathew surmounted the difficulties of Verdi's intricate coloratura with great facility and exhibited fine musicianship. Her appearance and personality added to her success."—*Paris Edition of New York Herald.*

"Gladys Mathew, a charming young soprano with a delightful stage pres-



ence . . . here is an artist whose youth, stage craft and beauty of voice make her ideal."—*Washington Times.*

"Miss Mathew sang with a voice marked by a clear and pleasing quality of tone and unforced production. Her acting was effective and suggested experience, and she scored warm applause."—*F. D. Perkins, New York Herald Tribune.*

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NEW YORK CONCERTS

FEBRUARY 22

Helen Scoville A multitude of friends and music lovers repaired to the Town Hall to hear an interesting program by Helen Scoville, American pianist: organ prelude, G minor, Bach-Silotti; two sonatas, F major and C major, Scarlatti; sonata in B minor, Liszt; a group of Chopin (nocturne, C sharp minor, mazurka, C sharp minor, polonaise, F sharp minor); etude (La Chasse), Paganini-Liszt; and Mephisto Waltz, Liszt.

Miss Scoville has a commanding style and her playing was proficient and serious. Her reading of Bach manifested a clear understanding of the structure of the organ prelude, and a sincere feeling for its subtle beauty. The Scarlatti pieces were delivered with a deft touch and melodic sense. As a Chopin interpreter the performer displayed flashes of imaginative insight.

Much favor was bestowed on Miss Scoville by her demonstrative auditors.

FEBRUARY 23

Yelly d'Aranyi and Myra Hess Bach, Beethoven and Brahms formed the program of the joint recital featuring violin and piano sonatas given at Town Hall by Yelly d'Aranyi and Myra Hess; Bach's in A major; Beethoven's op. 12, No.

1 (D major) and op. 30, No. 2 (C minor); and Brahms' op. 78 (G major).

Keyed to identical moods and sympathetically attuned in emotional vigor and interpretive introspection, these charming instrumentalists provided their auditors with penetrating classical readings, inspired by deep sentiment and musical breadth. It is difficult for this observer to choose a particular favorite; it might be said that each sonata became a chosen one in its turn of performance. The andante un poco of the Bach missed none of the grace and intense feeling of the master's mysticism and poesy and yet, these same qualities charmed anew in Brahms' adagio with its warm, enveloping piano part. Perhaps the theme and variations movement and the rondo allegro of Beethoven's early work stood out because of the decided contrast of moods and the manner in which a masculine eagerness and impetuosity pervaded the last, and a truly feminine, yet not too dainty, conception established the first in a realm of pure tonal loveliness.

Miss d'Aranyi must be accredited with especially superb fiddling in the Brahms. This work may be a favorite with her as it was with her granduncle, the illustrious Joachim. The work provides an ideal vehicle for the romantic temperament. Miss Hess, too, caught the tender, intimate spirit touched with melancholy and quiet contemplation.

Both players were unified in wealth of feeling and technical proficiency. It is ardently to be hoped that Yelly d'Aranyi and Myra Hess will not be neglectful of setting similar fare before us again. The large audience displayed not only entire approval, but also seemed regretful at having to leave the hall without an encore.

Philadelphia Orchestra Bernardino Molinari assumed his post as one of the alternate conductors of the Philadelphia Orchestra, and at once provided ample evidence that he retains the dynamic intensity and vitality for which he is so well known in New York.

This quality of vigor invested the two Bach preludes (transcribed by Pick-Mangiagalli for strings) with glowing, majestic power. The construction is by the transcriber but the contrapuntal development is dictated strictly by the master, thereby producing Bachian music of especial appeal to modern hearers. The conductor put the strings through their paces with invigorating zest, yet never at a tempo or in a mood which obscured the lucidity of the inspired measures.

Molinari's energy did not quite redeem the Beethoven No. 6 from a somewhat flat and rigid reading. In place of pastoral poetry, the symphony was infused with swift-moving power and rather inflexible utterances of the main themes.

As this year happens to be the centenary of Dodgson, the "Lewis Carroll" of Alice in Wonderland memory, the American composer of the orchestral suite commemorating the most Anglo-Saxon of all Anglo-Saxon

WARNING!

Singing teachers in New York and elsewhere should be careful about giving money for "advertising" to any person not representing established and recognized journals. Such an individual is circulating at present, collecting moneys for a paper which does not exist, and he also promises engagements for the pupils of teachers who contract for "advertising" in the mythical publication. One of his recent victims is Johannes Adler-Selva, of 252 West 85th Street, (Telephone, Tralgar 7-5625), New York, and it is advisable for prospective clients of the misrepresenting solicitor to communicate with Mr. Adler-Selva before investing their money.

creations, seems to be getting a good break, to put it in the language of the day. Thus Deems Taylor's Through the Looking Glass received its second performance within a week in New York.

Molinari developed to a nicety the nature of the work. It was a pleasure to listen to such a well rehearsed performance of an American composition by a virtuosic ensemble, under the guidance of a sensitive and conscientious leader.

A rippling, sparkling conception of Smetana's Bartered Bride overture ended the program. The audience was demonstrative in its approbation of Molinari and his splendid orchestra.

Louise Lerch and Daniel Wolf

Louise Lerch, soprano of the Metropolitan Opera Company,

and Daniel Wolf, young American composer-pianist, appeared in a joint program in the evening at The Barbizon.

Miss Lerch offered a group of Mr. Wolf's songs: Cathedral, Fireflies, The Purple Shadows and Lotus. She gave her usual evocative performance, using her rich voice with skill and intelligence. Hers is an ideal artistic medium for the publication of lyricism. An overflowing hall of enthusiasts gave Miss Lerch hearty and resounding applause. She responded with encores.

Mr. Wolf contributed three Inventions (B flat, C major and B minor) and fantasia C minor, Bach; intermezzo in A minor, Brahms; fantasia, F minor, nocturne, C sharp minor and tarentelle, A flat, Chopin. The audience encouraged him to add three encores, including his own Prelude.

Hans Lange Quartet The Hans Lange Quartet was heard at Steinway Hall in the evening, in the first of their two concerts for this season. They played Haydn's quartet in B; a quartet by Mossolow (first public performance); and the quartet in A, Brahms. The ensemble has an opulent tone, with effects sensuous or austere, as called for; and they weld their ensemble suavely into a most effective composite.

Mossolow's work is no great addition to quartet literature. It was, however, excellently performed. The Haydn and Brahms numbers won applause for splendid interpretative projection. The members of the quartet are Hans Lange, first violin; Arthur Schuler, second violin; Zoltan Kurthy, viola; and Percy Such, cello; with Frank Sheridan, associate pianist.

FEBRUARY 24

Carl Friedberg and Felix Salmond

Carl Friedberg and Felix Salmond played sonatas jointly

for the regular Wednesday afternoon concert at the Juilliard School. There were two by Brahms and one by Beethoven, the former with op. 38 and 99, and Beethoven with op. 69, A major.

Beauty and balance of tone, musicianship, verve, and vitality, marked all the performances.

Messrs. Salmond and Friedberg were in entire accord, with dignified readings and careful attention to the exposition of outer and inner melodies; and no obtruding "personality," exaggeration, or flourish. Both players maintained sonority throughout, without thickness or over-emphasis; and much craft and consummate skill were at all times in evidence.

A recital made up of notable artistic achievements.

Florence Page Kimball A large audience was at Steinway Hall to greet Florence Page Kimball, soprano. She assembled for her program: Per Pieta, Stradella; Die Meerfee, Intermezzo, Der Nussbaum and Röslein, Röslein, Schumann; a group of Brahms—Die Mainacht, Das Mädchen Spricht, Am Sonntag Morgen, Auf dem Schiffe, Wie froh und frisch; three songs by Fauré (sung without pause)—Rencontre, Toujours and Adieu; Guitares et Mandolines, Grovlez; several numbers in English—When I Bring

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FROM MAY TO JULY, 1932

to You Colored Toys, Carpenter; Come Away, Come Away, Death, Quilter; With a Water Lily and A Dream, Grieg.

Miss Kimball, singing in four languages, revealed a voice of good range, sang intelligently, and was rewarded with many recalls. Celius Dougherty provided perfect support at the piano.

FEBRUARY 25

Philharmonic Orchestra

Bruno Walter, making the final Thursday evening and Friday afternoon appearances

of his present engagement as conductor of the Philharmonic Orchestra, faced large and warmly disposed audiences at Carnegie Hall.

The German leader, who has made himself a strong favorite in New York, directed the Midsummer Night's Dream overture, Mendelssohn; and Beethoven's Eroica Symphony; but he also "conducted" when he sat at the piano and played the solo part in Mozart's A major concerto for that instrument.

Walter's pianism is technically fluent and tonally agreeable and, of course, it is also deeply musical. He has made a specialty of Mozart, and his exposition of its typical style gave thorough satisfaction to the cognoscenti. The slow movement was of the finest achievement in beauty and ensemble. The other sections had a few flaws in rhythmic ensemble owing to the soloist's double role of leading and playing. However, the effect as a whole was delightful and its reception by the auditors left no doubt on that point.

The Mendelssohn overture had delicately spun clarity and tonal refinement. The Beethoven epic revealed all its grandeur of structure and content in Walter's illuminative reading. After the imperishably lovely finale, he was given a farewell ovation of long enduring proportions. His engagement in New York has been an unequivocal success.

Antoni Sala Brahms (Sonata, op. 38), Saint-Saëns, Porpora, Turina and Albeniz compositions provided the program of Antoni Sala, Spanish cellist, at Town Hall.

The Brahms sonata had the assistance of accomplished Pierre Luboshutz at the piano. The work was done with musical insight and artistic regard for tempi, dynamics, and tone.

Saint-Saëns' concerto in A minor found full justice from Sala. Porpora's archaic sonata is a highly interesting opus, with a Bach-like adagio. An audience of fair size applauded all the offerings.

Sadah Shuchari At Town Hall a capacity evening audience heard Sadah Shuchari, violinist, in her annual recital. The works programmed included sonata, Franck; Chaconne, Bach; Symphonie Espagnole, Lalo; Kaddish and Habanera, Ravel; Dance Rituelle du Feu, de Falla-Kochanski; Andante rubato, Alla zingaresca, Dohnanyi; Jota Aragonesa, Sarasate.

Miss Shuchari set a precedent by starting with a more or less modern work—the Franck sonata, an exacting and formidable piece; and the violinist played it with convincing display of serious musicianship. Her tone in the Bach and Lalo pages was large and vibrant. To the group of smaller pieces Miss Shuchari brought charm, warmth and tenderness; and her interpretation of Ravel was especially piquant and colorful. The Shuchari technic is at all times competent.

The listeners were extremely cordial to the artist and recalled her for a number of encores. Gregory Ashman did creditable accompanying at the piano.

FEBRUARY 26

Vladimir Horowitz Winding up his series of New York recitals for 1932 and at the same time making his seasonal farewell appearance in the Metropolitan, Vladimir Horowitz attracted a large audience to Carnegie Hall and regaled them with a program devoted entirely to works by Liszt.

It was an unusual and courageous proceeding on the part of Horowitz to champion Liszt so valiantly in these days when he is being unjustly decried and defamed by some commentators. Nevertheless he still remains, with Chopin and Schumann, in the ranks of the most typical composers for the piano. Horowitz early fell under the influence and spell of the Liszt music and never has lost his love for it, even though he proselytes also for the works of the modernists.

The Liszt program of Horowitz offered that giant's tremendously fertile and fiery B minor sonata as the major attraction; and included also Funerailles; Petrarca Sonnet, No. 123; Valse Oubliée; Lac de Wallenstein; and Mephisto waltz.

A good wine needs no bush, and the pianistic art of Horowitz needs no renewed analysis. He has been recognized in America and Europe as among the shining figures of present-day keyboard exponents, and with each further appearance he strengthens his

position as one of the luminous and abiding favorites.

Last night, Horowitz was in dazzling mood, tonally, technically, interpretatively. He put vital grasp and epical declamation into his publication of the sonata; and the shorter works were set forth with an unceasing wealth of fancy, feeling, piquancy, and brilliancy.

Roars of approval and thunders of hand-clapping punctuated the intermissions, and Horowitz met the demonstrations with a generous gift of numerous encores. His position of eminence in New York is firmly established.

FEBRUARY 27

Ernest Schelling Another leaf has been folded into the history of Ernest Schelling's Children's Concerts with the closing on Saturday morning of the ninth season in New York of what is known as Series I, presented for the edification of quite little boys and girls. (Series II is for their most proper elders—by three or four years!)

In customary fashion, the closing program concerned the requests of the youthful subscribers, which made it of no little interest, aside from its purely musical worth. They wanted to part, for another few months, with their Uncle Schelling to the tune of Finlandia, Sibelius; Japanese Nocturne, Eicheim; excerpts from symphony No. 3, Saint-Saëns; song, Battle Hymn of the Republic (their singing sent the thermometer to "Fine" during the rousing chorus, but it took a sudden chill and dropped to "Pretty Bad" during the three long verses); Perpetuum Mobile, Johann Strauss; Valkyries' Ride, Wagner.

The young people who gather about Mr. Schelling have no critic to hint to them in the daily papers or at fashionable teas or dinners, that it is quite the thing to like this, to reject that. They are guided by their own imagination and innate reaction to what they have heard; and the works they chose to hear are evidence that these concerts accomplish their purpose in stirring a sense of musical discrimination in their little minds, as well as helping them to translate music into fanciful, colorful pictures.

They went hand in hand, earlier in the season, with Schelling to Sibelius' Finlandia. He showed them pictures of her pounding rivers, quiet lakes and sentinel-like pines; they experienced the strange silence of the far-off place, and the impression is surely stored away as an old keepsake, for they have remembered it well enough to want to hear Sibelius' tone picture again. Eicheim's impressionistic Japanese Nocturne, with its mystical background of violin themes; its eerie medley of native instruments (fish-head, blocks, gongs and sprightly cymbals), carried them completely away at its first hearing. They knew then that the composer was standing by in California, eager, perhaps, for their approval, so they showered their favor upon him, and now they have honored him doubly, for they remembered him, too. The dash and spirit, the confidence portrayed in the maestro's movement from Saint-Saëns' symphony; the humorous Perpetual Motion of Strauss; the stirring Ride of the Valkyries were almost an inevitable choice of children.

One wonders why Edward MacDowell was left behind, for through the season his photograph was the signal for an outburst of applause, which is the youngsters' way of recognizing the great ones; but after all, children are diplomats, and now one suspects that at heart they were honoring Schelling with their applause, for they know the two were friends.

Medals and ribbons were awarded to the children whose notebooks were neatly annotated and whose subject matter showed understanding and appreciation of the programs offered.

Josef Lhevinne Making one of his rare New York appearances, Josef Lhevinne gave a Saturday matinee piano recital at Carnegie Hall, and drew a representative and large audience of professionals, students, and lay music lovers.

The Lhevinne program opened with Brahms, Romance in F, op. 118, and sonata, F minor, op. 5. A second group had Feux Follet, Liszt; Hark, Hark, the Lark, Schubert-Liszt; Frühlingsnacht, Schumann-Liszt; and Polonaise, F sharp minor, Chopin. In conclusion, the recital brought two mazurkas, op. 25, and étude, D flat, Scriabin; and Islamey (Oriental Fantasia), Balakireff.

Lhevinne seemed not at his full artistic stature in the Brahms numbers, owing to obvious nervousness which interfered with complete repose; but he found himself as the concert progressed and gave every evidence of his customary deeply considered art in interpretation, many shaded tone, and remarkable technical command.

The Liszt Feux Follets had shimmering and delicate quality, with digital virtuosity; and the transcriptions were lovely performances, the vocal melodies of Schubert and Schumann being "sung" ingratiatingly and with significant phrasing, unobscured by Liszt's picturesque embroidery.

(Continued on page 29)

CARNEGIE HALL

RECITAL

MARCH 28, 1932



LYRIC SOPRANO

December 7, 1931

"A moving interpretation. Her phrasing, her diction, her understanding of the music were of a high order."
—H. T., New York Times.

"Miss Peters sang with excellent style and diction. Her voice is of good quality, well placed and easily produced."
—J. D. B., New York Herald Tribune.

"The concert brought forward a soprano soloist, Julia Peters, who sang 'Leise, Leise' from Weber's 'Freischütz' with a tone of good quality and a praiseworthy realization of the style of this music."
—Oscar Thompson, New York Post.

"The soloist was Julia Peters, who sang 'Leise, Leise'. A pleasing voice and an intelligent approach to her task commended Miss Peters to the approval of her audience."
—W. J. Henderson, New York Sun.

January 11, 1932

"Miss Julia Peters revealed a voice of beautiful quality, good range and power. She interpreted the aria's many changes of mood and tempo in a thoroughly artistic manner and was recalled many times."
—Samuel L. Laciard, Philadelphia Public Ledger.

Management Victor Concert Bureau
522 Fifth Ave., New York

NEXT APPEARANCE MARCH 5, 1932

With Manhattan Symphony Orchestra, Henry Hadley, Conductor
Westchester County Center, White Plains, New York

BACH CANTATAS RECORDED FOR PHONOGRAPH BY SPANISH CHOIR

Orfeo Catalá of Barcelona Sings Complete Cantata No. 4 and
Excerpts From No. 140—Discs Not Free From Defects—
Lotte Lehmann Enregisters More Bach: Two Chorales

BY RICHARD GILBERT

Choral singing, it is said, flourishes more extensively in Spain than is generally known, though its practice is mostly confined to the Basque and Catalan provinces. Of Spanish choral societies, the Orfeo Catalá of Barcelona, founded in 1891 and directed by Lluís Millet, is perhaps the best known. Many a musical pilgrim, journeying through the Iberian peninsula, has made it a point to hear the Orfeo Catalá performances in the magnificent hall, Palau de la Musica Catalana in Barcelona. Students of choral directing have studied with Millet and profited greatly thereby, and no less authorities than Richard Strauss and the late Vincent d'Indy have pronounced the Orfeo Catalá one of the leading choral bodies of the world. Hence, when news of this society's recording activities is announced, one may reasonably anticipate the records with a great deal of interest. However, the recording engineers of Barcelona have a way of turning these agreeable expectations into most painful realizations.

Although Millet is a specialist in interpretations of works by his own countrymen, it must not be supposed that he ignores the choral heritages of other countries: creations of Bach, Beethoven, Schubert, Mozart, Brahms and Bruckner, among other pieces of northern conception, find frequent representations on his programs. Alongside of Vives, Nicolau, Clavé, Victoria and Palestrina recordings, listed in La Voz de su Amo catalogue, will be found a complete registration of Beethoven's Missa Solemnis (recorded about 1928, later it was included in Victor's Masterpiece Series as set No. M-29), fragments of Bach's St. Matthew's Passion and, recently added, the fourth cantata in its entirety and excerpts from No. 140. The discs of both cantatas have been available for the past few months in America through several importers. This month's Victor list contains the domestic re-pressings, collected in Musical Masterpiece album set No. M-120. Unfortunately, the people at Camden, looking to Europe for an album set, would have done better to leave these Spanish H.M.V. recordings alone.

The least of the set's many annoying faults is the fact that Christ lag in Todesbanden (No. 4) and Wachet auf, ruft uns die Stimme (No. 140) are sung in Catalanian.

But it is hardly worth our while to cavil with this discrepancy because, due to the indiscriminate placing of receptive microphones, the words could not be understood were they sung in any language. Like the Missa Solemnis recording, the cantata records were made during an actual performance—certainly, an unpropitious moment for engraving a musical document.

One of the greatest joys associated with the phonograph, is that of being able to escape, while listening to music, from all the extraneous and disconcerting noises engendered at public concert hall performances. The microphone specialists have managed to botch, by one manner or another, all but one of the five 12-inch discs embodying the Orfeo Catalá's performance of two of J. S. Bach's magnificent church cantatas. This is really unforgivable; especially in the light of such exemplary recordings as the English H.M.V.'s Mass in B minor,* Polydor's Missa Solemnis** and Italian H.M.V.'s Verdi Requiem* among others.

The playing of the sinfonia introducing Christ Lay in Death's Dark Prison (No. 4) reflects to a more or less accurate degree the work of a too impressive string section; the microphones seem to have been placed in their midst. So much so that when the full chorus enters, an inch and three-quarters from the record's beginning, much of the singing remains obscure, excruciatingly overshadowed by the orchestra. Cantata No. 4 is one of Bach's most important compositions and should not have been recorded at what seems a "dress rehearsal." Using two turntables, the recorders switch from one record (side A of disc No. 11178) to another (side B) in the midst of a phrase, cutting a semi-quaver figure in two (bar 35 of verse one) and losing notes in the unkind process. For the most part, the sopranos sound faintly, the hallelujah of the verse is not detached with an equal clarity of parts. Dynamics are lost to a large extent; effects which the recording does portray are weak.

Verse one completes itself on the first disc of the set (two sides). Verse two is preceded by a well-recorded cough. Written for alto and soprano (bass is used in unison with these voices) and continuo, the performance is clear, better balanced, although the shrillness of the boy sopranos may offend some ears. The verse is complete on one side. Verse three begins too abruptly: the music commences as soon as the needle hits the first record groove, the length of the note is shortened. Again the strings are overpowered. Verse four is on the same side and completed there. Another hearty cough introduces the fifth verse. Scored for bass, strings and con-

*In Victor's album series.

**In Brunswick's album series.

tinuo, the music reproduces rather well here. Verse six (soprano and tenor), on the opposite side of the disc, continues this mellifluous tendency, but not for long; the concluding chorale, on the same record face, is separated from its predecessor by an emphatic Catalanian sneeze or some identical sound effect. A lot of extraneous noise is injected and, sure enough, the applause occurs for a second or two on the closing bar.

Cantata No. 140, Sleepers Awake! For the Night Is Flying, is represented in the album by two discs. The first contains the whole of the opening chorus. More coughing and barely distinguishable woodwinds, confused choral reproduction and a bad break at the end of side A mar the performance. A bar of the foregoing is repeated at the beginning of side B; certain sections come out well, others are raucous, high-frequencies are distorted. The second disc proclaims the fourth movement (chorale). Twelve and a half bars of instrumental introduction are omitted: the music begins abruptly but the subsequent reproduction and singing are almost excellent. Side A ends the chorale; there was plenty of groove space to have provided for the missing measures. Side B furnishes the concluding chorale: Glory Now to Thee Be Given. This chorale, at once majestic and sublime, is expressively sung; record 11182, containing it, is worth purchase alone—it achieves a splendor which has been denied the execution of the remainder of the work.

Having presented us with vivid and electrifying examples of recording, bare of acoustical interferences and especially engraved for the phonograph, the Victor company set standards which should not allow publications such as the above to be issued. The sooner we have some of Bach's 190 religious cantatas completely recorded, the better. Why not use native talent more? I am certain that were Dr. Wolle, Hugh Ross or Albert Stoessel approached with reasonable offers from the recording companies, the Bethlehem Choir, the Schola Cantorum and the Oratorio Society would do themselves and America proud with splendid phonographic Bach performances. Properly merchandised, I am certain that such records would be a source of profit to all.

Columbia

Lotte Lehmann's record of Bach chorales (Aus tiefer Not schrei' ich zu dir, and Jesus, meine Zuversicht—No. G-4057M), released last December, is worth mentioning again. It proved so popular that Columbia publishes another of two more Bach vocal pieces, evidently from church cantatas: O heil'ger Geist, keh'r bei uns Ein, and Ach Bleib mit deiner gnade—No. G-4062. All are superbly sung and all have clear and articulate organ accompaniments by Paul Mania.

Business Leaders Support Civic Music Plan

Today Civic Music is an established institution in some 250 leading cities of the United States. Each season, the list of officers of the various Civic Music Associations has become increasingly impressive. This year Harvey Firestone and J. A. MacMillan, kings of the rubber industry; Dr. Charles H. Mayo, surgeon; Arthur E. Nelson, attorney, former mayor of St. Paul; Samuel Insull, utility magnate; Governor Roosevelt of New York; Governor Dern of Utah; Mayor Hoan of Milwaukee; Colonel R. D. House; Bishop Juhan of the Episcopal Church; Victor Brown, president of the Motors Acceptance Company; Eli Sanger, textile manufacturer; F. C. Wallower, vice-president of the Evans-Wallower Lead Company; Louis J. Borinstein, president of the Indianapolis Chamber of Commerce; Dr. Henry J. Doermann, president of the University of Toledo; and others of similar prominence are leaders in the movement. Fifty-seven cities adopted Dema E. Harshbarger's plan during the past year.

With reference to the cover page of this issue, the men whose pictures appear and the positions they hold are listed herewith: Louis J. Borinstein, president of the Indianapolis Chamber of Commerce; Victor L. Brown, president of the Motors Acceptance Company; Governor George H. Dern, of Utah; Dr. Henry J. Doermann, president of the University of Toledo; Samuel Insull; J. A. MacMillan, president of the Dayton Rubber Manufacturing Company; Dr. Charles H. Mayo, of the Mayo Institute; Arthur E. Nelson, attorney, former mayor of St. Paul, Minn.; L. J. Ollier, director of the Studebaker Corporation; Martin P. Rice, vice-president of the General Electric Company; Governor Franklin D. Roosevelt, of New York; Eli Sanger, president of Sanger Brothers; John Boyd Thacher, II, Mayor of Albany, New York; F. C. Wallower, vice-president of Evans-Wallower Lead Company; Carl Weeks, president of the Armand Company.

BOYLE PUPIL WINS OVATION



FLORENCE VANNUCCI-ADIMARI

Florence Vannucci-Adimari, young Italian pianist and pupil of George F. Boyle, scored an unusual success with her performance of the Grieg concerto at the concert of the Pennsylvania Symphony Orchestra in Philadelphia on January 31.

The Philadelphia Inquirer of the following morning, under a headline announcing "Florence Vannucci-Adimari Wins Ovation in Concert Debut," said:

"Miss Adimari's playing of the Grieg piano concerto was emphatically the feature of the evening in point of popular appeal, on the strength of the prolonged applause that brought her back to the stage for recalls after the triumphant conclusion. Floral tributes were added to the applause which launched her concert career most auspiciously, while her persuasive and poetic performance combined with pleasing appearance and personality, demonstrated decisively that she is amply equipped with admirable technique, temperament, tone.

"It was apparent at once that Miss Adimari was more concerned with interpretive taste and poetic appeal than with any superficial showiness. Indeed, the Grieg piano concerto, one of the most warmly romantic works of its type, and too infrequently heard of late, is rich in a wealth of wistful beauty and elfin lightness of allure that are irretrievably ruined by any excessive bravura, and while Miss Adimari mastered with obvious ease the difficulties of the cadenzas, she always placed regard for their musical qualities above sheer display. This primary preoccupation with the work itself was shown in a genuine modesty of manner. She did not even acknowledge the cordial applause of the audience after the opening movement, but waited until the end of the concerto before bowing to the audience and orchestra.

"The opening measures were a trifle hurried, perhaps, because of slight nervousness. But there was no trace of nervousness as she proceeded, and Miss Adimari played with assured ease and artistry and a tone that was colorful and engagingly individual, with free flexibility of rubato and a fine realization of the shifting moods of the concerto."

The Philadelphia Public Ledger also carried a headline, "Girl Soloist Great Success," and continues,

"Miss Adimari played the Grieg concerto for piano and orchestra and scored a great success. She played with a tone of much beauty and ample power, even against so heavy an orchestration as the composer has sometimes used, together with a poise rare in so youthful a pianist making a concert debut with orchestra. The cadenza was especially well played and her performance augurs well for the future."

The Evening Bulletin:

"After the intermission Miss Florence Vannucci-Adimari, making her debut as a concert artist, embarked upon the tempestuous Grieg concerto, ably accompanied by the orchestra. She was very sure of her notes and played with definiteness and much strength. The Grieg concerto is unique in rhythms and erratic in harmonic changes and the soloist negotiated all the trickiness with dexterity. Miss Adimari was accorded an ovation."

Three days later the young pianist played the same concerto with the Chester Civic Orchestra in Chester, Pa. The Chester Times said:

"Florence Vannucci-Adimari won an ovation. Her playing of the brilliant piano concerto was technically fluent and musically satisfying. Miss Adimari displays a mastery of the instrument which is the more pleasing for her inherent graciousness of manner."

Miss Adimari has been a pupil of George F. Boyle for the past five years, and is continuing her studies with him at the Boyle Piano Studios in Philadelphia.

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Cincinnati Orchestra in Out-of-Town Concerts

Also Gives Regular Local Programs Under Goossens' Direction
—Henri Deering, E. Robert Schmitz and Jacques Thibaud the Soloists

CINCINNATI, O.—When a pianist such as Henri Deering possesses rare qualities of artistry and is an American also, it is little wonder that audiences are enthusiastic. His appearance with the Cincinnati Symphony Orchestra, under the master hand of Eugene Goossens, was one of the high points in this season's series of concerts. Mr. Deering chose for his first number César Franck's symphonic variations for piano and orchestra, a composition admirably suited to display his musicianship and his masterly technique. After this and the stunning De Falla piece, Nights in the Gardens of Spain, which he played after intermission, Mr. Deering was cordially acclaimed and recalled many times to receive the applause which he modestly insisted on sharing with the conductor and the orchestra.

For the other two numbers on the program Goossens played the symphony in D minor (Franck) and Gustav Holst's ballet music from the opera, The Perfect Fool. Both were executed with that brilliance of style which Goossens never fails to bring to his concerts.

GOOSSENS IN LOUISVILLE, KY., AND IN COLUMBUS, O.*

The orchestra gave two concerts in Louisville, Ky., recently. It was the first out-of-town engagement this year, and proved so successful that others are being planned. The afternoon program was for young people and presented such favorites as the march from Tannhäuser; Haydn's Surprise Symphony; Entrance of the Little Fauns (Pierrot); Golliwog's Cake Walk (Debussy); march from the Nutcracker Suite (Tchaikovsky); Valse Triste (Sibelius); Malaguena (Mozzowski); Hail to the Mountain King (Grieg); and Pomp and Circumstance March (Elgar).

The evening performance was devoted to Fingal's Cave (Mendelssohn); Afternoon of a Faun (Debussy); third symphony (Brahms); Dance Rhapsody (Deliuss); a delightful arrangement of motives from Wagner's Valkyrie; and Richard Strauss' Till Eulenspiegel.

The same enthusiasm greeted Goossens and the Cincinnati Symphony Orchestra when it played in Columbus, O.

E. ROBERT SCHMITZ AS ARTIST

The impeccable technic and fine musicianship of E. Robert Schmitz added materially to the enjoyment of the program Goossens presented upon his return from his eastern trip. The Brandenburg concerto, No. 5, for piano, violin, flute and strings (Bach), was a thing of ethereal beauty; while the solo work of Emil Heermann, concertmaster, and Ary van Leeuwen, first flutist, together with Schmitz' exquisite playing, made this number outstanding. The novelty at the concert was the concerto No. 2 for piano and orchestra (Tansman), dedicated to Charlie Chaplin and played for the first time in Cincinnati. It was well received and greatly appreciated, as was another local première, Rimsky-Korsakoff's Sinfonietta. The Abduction from the Harem (Mozart); and the overture from The Flying Dutchman (Wagner) were also performed the same day.

Jacques Thibaud was soloist with the orchestra at another concert, playing Poème (Chausson) and concerto E major (Bach) with such infinite charm that he brought enthusiastic response from the audience. Goossens' choice of the Deems Taylor suite, Through the Looking Glass, in honor of the Lewis Carroll Centenary, proved interesting.



Little Symphony (Krenek), the other novelty on the week's program; and Schumann's overture, Genoveva, completed the program in which Thibaud's artistry was the high point. M. D.

I See That

Viola Philo, soprano, will appear in recital at Roerich Hall, New York City, March 6; Leo Russotto, accompanist.

Egon Petri will play a third New York recital at Town Hall on April 17.

Anne Roselle appeared again in Elektra with the Philadelphia Grand Opera Company in that city on March 3.

Leonora Cortez will give her second New York recital of the season at Carnegie Hall, March 10.

Vicente Escudero gave his only performance in Brooklyn, N. Y., February 23, at the Academy of Music.

Among early fall engagements for Paul Althouse will be a recital in Nashville, Tenn., on October 6, at the War Memorial Building, under the auspices of the local Community Concerts Course.

Nina Koshetz, accompanied by a string quartet and piano, appeared at the County Centre, White Plains, N. Y., on February 27, in a chamber music concert presented by the Library of Congress.

Following eighteen years as chairman of press for the Rubinstein Club, New York, Mrs. John T. Walsh has resigned.

Hilda Kutsukian (the Adelina Drebelli of Sing High, Sing Low) was guest of honor and soloist at the Pleiades Club, Hotel Brevoort, New York, February 21.

Frederic Baer has been engaged for the Westchester Festival, County Community Centre, White Plains, N. Y., May 21, to sing the baritone solos in Beethoven's Ninth Symphony with the Westchester Choral Society.

Charles Heinroth continued his organ recitals at City College, New York, February 17, with an evening of the German composers Buxtehude, Bach, Mozart, Beethoven, Schumann and Thiele.

Margaret Dooley, mezzo-soprano, appeared at Washington College (Washington, D. C.), February 28.

Lois von Haupt played eight pieces of the Revolutionary War period on her spinet at a concert in the Junior High School, New Rochelle, N. Y., a fortnight ago.

Pauline Winslow, in addition to other engagements will appear in a program of her own songs, sung by Charles Cosmo Cosentino, for the American Red Cross at the Walter Reed Hospital, Washington, D. C. Gigli has returned to New York from a coast to coast tour for the rehearsals of Sonnambula, which will be restored to the repertoire at the Metropolitan Opera Company on March 16.

Rodolfo Cornejo, pianist and pupil of composition under Nicanor Abelardo at the University of the Philippines, is a scholarship student of Glenn Dillard Gunn at the Chicago Musical College. In 1930 he was appointed instructor in piano and theory at the Philippine Conservatory and is on a two year leave of absence, studying for bachelor and master degrees. Mr. Cornejo is also in the advanced theory class of Wesley La Violette at the Chicago Musical College.

Richard Crooks will be presented next season in Buffalo, N. Y., by James E. Devoe, of Detroit, Mich.

Robert Goldsand, pianist, appeared on the local Community Concerts Course in Washington, Pa., February 25, at the George Washington Hotel. On March 1 he played at Shorter College, Rome, Ga.; and other engagements the same week included Rock Hill, S. C., and Columbus, Ga.

Recent additions to Martha Baird's spring tour are engagements on the Community Concerts Courses of Billings, Mont., March 10; and Oil City, Pa., March 14. The pianist will play in Charleston, S. C., April 5, for the Musical Art Society.

Sylvia Lent includes among her forthcoming engagements a recital in Staunton, Va. Other dates for the violinist are appearances in Washington, D. C.; and Petersburg, Va.

Jeannette Vreeland has been selected again by the New York Oratorio Society, Albert Stoessel, conductor, for the soprano role in the Bach B minor mass, which the society will present in its entirety on May 2 at Carnegie Hall, New York.

Herbert Gould, bass-baritone, will make his bow to a Nova Scotian audience April 1, when he sings Sullivan's Golden Legend and a group of solos in Halifax, under the auspices of the newly established Community Concerts Course in that city.

Bernard Ferguson, baritone, was soloist with the Lincoln (Neb.) Symphony Orchestra, February 21. His numbers comprised two arias and four encores.

Lillian Wechs sang at a benefit concert in All Hallows School, New York, on February 24.

Madeleine Elba, who has been coaching with Gennaro M. Curci in New York, sailed on February 27 for Venezuela.



JULIETTE LIPPE

OPERA AND CONCERT IN AMERICA

"Here is one of the finest dramatic sopranos on the stage today. She has a commanding theatre presence, dignity, restraint, refinement, glorious timbre, range, power, nothing is lacking."—*Herman Devries, Chicago Evening American.*

"Miss Lippe supplied the requisites of a recital more than eloquently, at times glamorously."—*New York Herald Tribune.*

"It was a triumph for Juliette Lippe. Splendid in voice and not less glorious in womanhood."—*St. Louis Globe-Democrat.*

"Sang so gloriously she won an overwhelming ovation."—*Detroit Times.*

"Mme. Lippe was a revelation."—*Cleveland News.*

"Heroic in stature and possessor of a powerful dramatic soprano of excellent quality and wide range, Miss Lippe was the dominant figure in the production."—*San Francisco Examiner.*

AT COVENT GARDEN, SPRING 1931

"The question of Wagnerian miming has been much discussed of late, chiefly as a result of the performance of Juliette Lippe as Brünnhilde in Siegfried. In her interpretation, histrionic talent and musical intelligence were admirably balanced, so that the theme of the scene (which can be called the conflict between heredity and environment) emerged with great clarity. It would, however, be dangerous (in my own opinion) for singers less talented than Mme. Lippe in the matter of gesture to attempt a performance on her lines."—*Basil Maine in London Post.*

"Her voice is both brilliant and sympathetic and she has a fine command of vocal color."—*London News Chronicle.*

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Paris Concert-Goers Hear Many New Works

Homage to a Waltz King—Turkish Music—Emil Sauer Reappears—A Steinert Musicale—Versatile Athens Musicians

PARIS.—The deluge of first auditions continues, reminding a great many Parisian concert-goers of that trite old verity about it never raining unless it pours, or something to that effect. The local climate is not the only reason why the aforesaid Parisian concert-goers is never seen without his umbrella.

"WALTZ ME 'ROUND AGAIN"

Back about 1885 Francis Casadesus was taken by his father to see Oliver Metra. You may not know it, but Metra was the waltz king of his time and made an entire generation swoon with rhythmic delight. His secret dream was to do something fine, big, more permanent than dance tunes; but his popularity was his Frankenstein and he never realized his ambition. As homage to the memory of the musician who first encouraged his efforts, Francis Casadesus has endeavored in La Vision d'Oliver Metra to evoke the state of feeling of the disillusioned author of yesteryear's happy waltzes. And has beautifully succeeded in these symphonic pages, written with fine orchestral technique, brilliant and aromatically colored, and full of poetic touches. The Lamoureux Orchestra, under Albert Wolff, gave the work its first performance.

WHAT'S IN A NAME?

Innominate (Work Without a Name) by Conrad Beck, had its first Paris performance by the Straram Orchestra, Straram conducting, the other evening. I say Paris, for it has already been done in Geneva, by Ansermet. For one listener at least, Innominate is a bit—I'm feeling for the American meaning of "off-standish"—and the pleasure it gives is mainly intellectual and cold. The whole thing is skillfully put together, and there is evident considerable mastery of polyphony, orchestration and form. And its present title serves it as well as any appellation could. The music's the thing and, in this case, does not need a label. Innominate has been chosen to start off the Festival of the I. S. C. M., at Vienna, next June—a festival from which America is conspicuously absent. But we will not go into that now.

TURKISH DELIGHT

Djemal-Rechid, whom I suspect is a Turk, conducted his Kara-Gueuz, with the Pasdeloup Orchestra the other afternoon. It is music that seemed to be calling for something to illustrate it—a ballet, dancers, scenery, costumes. At any rate, it sounded descriptive, and brought to the attention of the listener incidents (humorous) in the lives of the populace of the fair city of Stamboul. Variety of expression, much cleverness in handling the orchestra, and more or less vivacity are the chief characteristics of these pages.

At the same concert, with Rhené-Baton at the helm, the veteran pianist Emil Sauer was heard in the Liszt concerto in E flat, which he played with admirable spontaneity, ringing tone and neat phrasing. He was warmly applauded for his performance.

STEINERT SOIRÉE

A program of compositions by Alexander Steinert (covering his work during the years 1927 to 1929) was presented at the Paris studio of Irving Schwerké. It included two trios for violin, cello and piano;

sonata for violin and piano; and a piano sonata. They were excellently performed by Leon Zighera, violin; Jean Reculard, cello; and the composer at the piano.

The soirée was attended by the following distinguished guests: Mrs. Alexander Steinert; Mr. and Mrs. Antonio Ferro, who are on an artistic mission for the Portuguese government; Jacques Fevrier, pianist; Serge Prokofieff, Russian composer, and Mrs. Prokofieff; Hugh Cuenod, tenor; Countess de Ségur Lamoignon; M. and Mme. C. X. Godebski; Jean Godebski; Henri Gouin, Comtesse Guy de Pourtales; Mme. Weille-Goudchaux; Serge Weille-Goudchaux; Mme. Haseltine; Miss Haseltine; Marcelle Meyer, pianist; Joseph Ravotto, American journalist; Mme. Rene Debost; Carlo Livieto; Helene Kahn-Casella; Marquis de Casa Fuerte; Mme. Martin; Blandine de Prevaux; Michael Gibson; Mme. Jean Reculard.

FROM ANCIENT ATHENS

The Sunday concert of the Paris Symphony Orchestra was in the hands of Dimitry Mitropoulos, a young Athenian, conductor of the Athens Orchestra, a pianist of attainment and a composer of a long list of works for orchestra, piano, violin, voice, etc. He has, as one of the lady customers was overheard to opine, "movements that tell," and knows how to communicate his thought to players and listeners alike. He not only conducted the Prokofieff piano concerto in C major, but played it as well. For which he was acclaimed. Works by Bach-Mitropoulos, Franck-Pienné and Florent Schmitt were also on his program.

YOUNG BUT EFFECTIVE

Three musicians, whose ages do not total thirty, held the stage of the Salle Gaveau. They also held a large and enthusiastic audience quite delighted. Paul Makanovitzky, with Maurice Faure at the piano, played like the valiant, manly little fiddler he is, a concerto by Nardini, pieces by Bach, Weber, Pugnani, etc. I like to think of him not as the overwhelming prodigy, but as a young musician to whom it is good to listen. And he certainly is musical, well taught and trained. The charm of his buoyant spirits it was quite impossible to resist.

Two pianistic tots, Giocasta (8 years) and Carlos (11 years) Corma, born in Barcelona, and already celebrated in Iberia, did some piano solos and also a number of two-piano compositions by Schumann, Bach, Chopin, Mendelssohn. Which they carried off with digital address and fleetness and mastery of tone. They perhaps sentimentalized a bit too much, but as they still have their teens before them, they can easily be taught how to control the tendency.

CELLIST PLEASES

After a long absence from the local scene, Horace Britt returned here in a splendid recital at Salle Gaveau. With Arie Abileah at the keyboard, he played Brahms' sonata in E minor, the Schumann Stücke im Volkston, and pieces by Lalo, Ravel and Nin. His audience, one capable of appreciating serious music, showed marked appreciation. Mr. Britt met the requirements of the Brahms quite as they should be met, that is, with technical finish, philosophic repose and

divination; and with breadth, power and security.

LECTURES AND PLAYS

Mme. Roesgen-Champion figured prominently in the concert given by the Lyceum de France, the Dowager Duchess d'Uzès presiding. The program consisted of Troisième pièce de Concert, by Rameau, for violin, cello and harpsichord (Hardy, Crugue, Roesgen-Champion); La Musette, a cantata by Clerambault, for the above-named instruments, with soprano and oboe solo (arrangement by Roesgen-Champion), Mme. Herault-Harlé (soprano), Bleuzet (oboe).

The second group of the séance comprised harpsichord compositions by Handel, Couperin, Daquin, Bach, and Scarlatti, about which Mme. Roesgen-Champion gave an interesting introductory talk. The last part of the program was a group of some of her recent compositions: Intermede, Elegie and Pastorale.

IRVING SCHWERKÉ.

Rome

(Continued from page 5)

revealed the fact that he is still undergoing a severe cure and will not be able to use his arm before the season of 1932-33. In his place Ottorino Respighi, composer-conductor, will arrive in New York early in March to conduct the Philharmonic Symphony during three weeks.

Respighi's efforts in New York will be centred chiefly on the première of his own Maria Egiziaco, a musical mystery play in the tradition of the "sacre rappresentazione" of the Renaissance, though modern in musical content. This work, for soloists, chorus and orchestra, will be sung and acted in costume, before a background resembling a Gothic shrine, the doors of which open to reveal mystic landscapes beyond.

I was privileged to see the score which, in contrast to Respighi's recent work, is transparent in texture, and approximates chamber music in style. The text is by Claudio Guastella, the librettist of Respighi's forthcoming opera and the author of the scenario of Belkis, the Respighi ballet recently produced with great success at La Scala in Milan.

CHAMBER MUSIC EVENTS

Among the chamber ensembles which have visited Rome this season are the Busch, Lener, Zimmer and Poltronieri Quartets, and the resident Quartetto di Roma has also contributed its share. The Poltronieri have brought with them a new quartet by Gaspar Cassado (F minor) which has been cordially received, and the Zimmers (of Brussels) have played the very interesting quartet by Tommasini which was first heard at the Siena festival of the I. S. C. M. Tommasini, like Respighi, lives in Rome.

RECITAL DOINGS

There has been almost, if not quite, the usual number of recitals thus far, though only the most popular artists have been able to draw a "house," either large or small. Yehudi Menuhin gave two concerts and swept the boards. Rome has not ceased talking about the event. A young Italian violinist, Arrigo Pelliccia, appeared with great success. Moriz Rosenthal, Wilhelm Bachaus, Benno Moiseiwitsch and Marcelle Meyer are some of the pianists who have been heard to date. The last-named had the courage to play Darius Milhaud's Symphonic Studies for the first time in Rome.

Lauritz Melchior appeared in a Wagner program at the Augusteo, and a recital of chiefly Norse composers, Gregor Piatigorsky presented a successful cello concert. Andres Segovia charmed Rome's musical gourmets into complete submission to his fascinating guitar.



Alexander Steinert (centre), whose trios and sonatas were performed in Paris by Leon Zighera, violinist (right), and Jean Reculard, cellist, with the composer at the piano.

Riccitelli's Madonna Oretta Wins Success at Rome Premiere

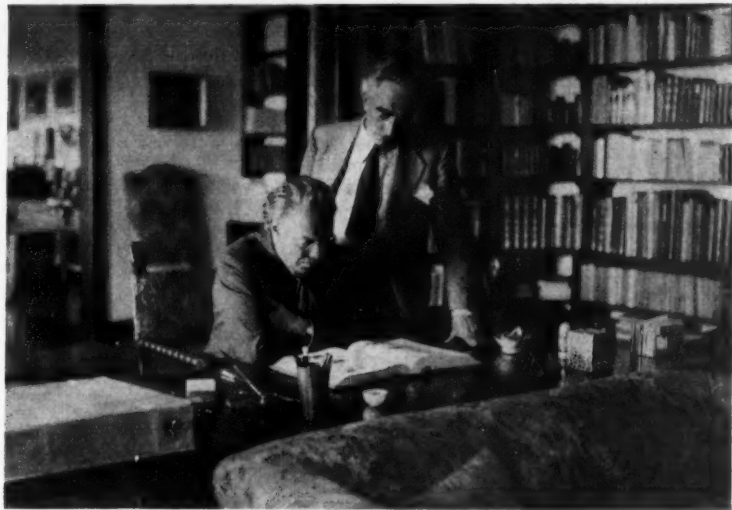
Composer of I Compagnacci Fêted by Public and Praised by Duce—Light, Unmodern but Charming—Mediocre Cast

ROME.—Primo Riccitelli's three-act lyric comedy based on Giovacchino Forzano's libretto *Madonna Oretta* was heard at the Royal Opera and won an enthusiastic success, measured by nineteen curtain calls, followed by a personal ovation to the composer.

Once again, as after the hit made several years ago in the same theatre by the premiere of his preceding opera, *I Compagnacci* (afterwards produced at the Metropolitan in New York), Riccitelli finds himself rocketed to celebrity overnight. It must be sweet music to the ears of this Abruzzese composer, who in the long years of his half-famished Bohemian existence, had come to believe himself pursued by an unlucky star. And this time the official seal has been set upon his success by Mussolini himself, who received the composer in audience and

coquetry, served up in appetizing sauces, that assumes first importance in this little skit. Already engaged in two flirtations, Oretta's fancy is struck by the gallant Count de Sam Gemignano, whose haughty mistress, Genovieffa, has sent him into Oretta's shop to exact apologies for an affront to his lady, namely the refusal to sell her a certain piece of brocade. The Count, taken in hand by the subtle Oretta, promptly succumbs to her wiles. Demonstrating her virtuosity in amorous intrigue by simultaneously warding off her two paramours in his presence, she arouses the Count's own suspicions of his Genovieffa's fidelity.

The Count agrees to set a trap for Genovieffa next day. Oretta herself, attractively disguised as her own brother, delivers the disputed piece of brocade and captures the



OTTORINO RESPIGHI AND HIS LIBRETTIST, CLAUDIO GUASTALLA, in Respighi's study at "I Pini," the composer's new home on Monte Mario near Rome. They are collaborating on a three-act opera, *Fiamma*, which is to have its world premiere at the Metropolitan in New York next season.

thanked him for his contribution to Italian music.

AN EFFECTIVE LIBRETTO

Forzano's skillfully constructed libretto, based on his play of the same name, is another of the engagingly witty and deft comedies of the Florentine Renaissance period, in which the Tuscan playwright and stage director is so thoroughly at home. While not on a par with the fortunate find of Gianni Schicchi in point of plot invention, *Madonna Oretta* is of a piece with it in style and workmanship, and has plenty of intrigue and satire of Boccaccian flavor, mingled with touches of well-turned romance and gallantry, so that the interest is well sustained to the end.

Madonna Oretta, the wife of a stupid old silk merchant, succeeds in being at the same time a shrewd business manager and an unabashed coquette. Needless to say, it is the

haughty mistress' fancy. The Count returns, the "youth" hides, but betrays his presence by the crash of overturned bric-a-brac. Genovieffa is indignantly driven from the house. The conclusion of the story is easy to guess, but is protracted over a third act, laid in a tavern at Fiesole, during which some savory episodes, such as the liquidation of the two now troublesome flirts, give way to sentimental interludes and a perhaps questionable melodramatic touch before Oretta finally wins her coveted prize.

BETTER THAN COMPAGNACCI

In this plot we have a libretto well cut out for the musical faculties of Riccitelli, whose salient characteristics and limitations were already sufficiently revealed in *I Compagnacci*, a subject of similar background and character. It may be said at once that this later score discloses progress in general grace and delicacy, though the thematic material is less incisive than in the motifs underscoring the boisterous *Compagnacci* and the characters are less clearly differentiated.

A pupil of Mascagni, Riccitelli's only teacher in composition, he has not travelled far from his starting point. Yet there is less of the Mascagni idiom in Oretta than in Riccitelli's previous works. He now makes a timid but sincere and spontaneous approach to a more personal style. He has something that Mascagni has not—the comic sense, and he has it perhaps only in lesser degree than Wolf-Ferrari, among contemporary composers. Nevertheless, he tends in this attempt to revert strongly, and even unduly, to the lyric note, and it is this tendency which gives improperly expanded emphasis to the sentimental situations of the story, to the detriment of the balance of the work as a whole.

AN ENJOYABLE TRIFLE

In spite of which, I frankly confess to enjoying the performance. Though the orchestration in particular suffers from lack of variety, there is such a wealth and freshness of melodic invention here, and particularly in the first two acts such a bubbling gaiety of spirit and discreet finesse of humor, that the two hours of the little piece flit by most pleasantly.

Madonna Oretta has the elements of popular success. The audience recognizes its favorite Mascagni-Puccini language, with the (Continued on page 36)

The BUDAPEST STRING QUARTET

Second Season in America Echoes With Enthusiastic Acclaim



Indianapolis Star, Jan. 11, 1932.

By CORBIN PATRICK

They play with the same thought, almost it would seem, with the same breath. It is superb harmony, striking co-ordination of personal faculties. Their technique stands unobtrusively behind excellent interpretative powers. They draw a tone of warm brilliance. They endow their performance with a vigor that sustains interest through the longest, most repetitious passages.

Indianapolis News, Jan. 11, 1932.

By WALTER WHITWORTH

The Budapest Quartet played the Schubert finely. There was a flawless balance; there was a splendid ensemble; there was a superb phrasing. The tone quality was alive and imbued with color. The interpretation of this great composition made one certain that few string quartets could play it any better.

Cincinnati Enquirer, Jan. 18, 1932.

By MIRIAM A. MARTING

... the Budapest Quartet played three quartets for strings with a feeling and enthusiasm which merited the prolonged applause it won.

There was a warmth in this music, a use of tempo, a definite feeling even if at times a new interpretation, that won the mind and heart, and provoked that inward pleasure which is after all the essence of good music.

Chicago Daily News, Feb. 1, 1932.

By E. S.

The quartet lived up to its European reputation of supremacy in the firmness and fineness of its ensemble technique.

Montreal Star, Jan. 22, 1932.

They are a beautifully balanced quartet, with particularly good tone in all the parts; the tone of the violoncello was at times quite remarkably fine without upsetting the balance of the whole quartet. Unlike some of the newer quartets this one does not specialize in any one sort of music, either old or new, and it showed this by doing almost equally good playing in works by Mozart, Ravel and Tschaiakowsky.

Buffalo Eve. News, Jan. 19, 1932.

By E. D.

This sterling ensemble, favorably remembered from its former appearance, deepened the first impression of its artistic virtues in a program which offered quartets of Haydn, Smetana and Beethoven.

The Budapest players did exceedingly well by all the music of the evening, their skill as executants and art as interpreters winning them the warm approval of the audience.

Buffalo Times, Jan. 19, 1932.

By MARY M. HOWARD

In three widely differing styles of composition, the men gave constant proof of their versatility of interpretation.

The ensemble of the Budapest players is not alone of rhythms and expression, but of moods as well. They feel musically as one man and paint a tonal picture of rich color without a discordant tint. They know, too, the appeal of an exquisite subdued tone. Some of their phrases were like fairy echoes, so delicate yet of such perfect clarity.

Cincinnati Post, Jan. 18, 1932.

By LILLIAN TYLER FLOGSTED

It was quite generally conceded that the Budapest was an artistic combination of individual artists and that the program was interesting from every standpoint.

Their most beautiful playing was heard in the slow movements of both the Ravel and the Reger, which were flawless examples of perfect understanding and sympathetic, introspective loveliness. The fact that no one of the four predominated tonally or in a matter of tempo is indicative of the splendid teamwork existing in this very fine quartet, which we shall hope to hear again next season.

St. Joseph News, Feb. 2, 1932.

... the world is wide, but such an organization as the Budapest is not frequently met. Undoubtedly the modest artists who comprise the Budapest quartet would dispute the assertion, but among the enthusiasts in the audience were those who placed it above the world-famed Flonzaley, now disbanded.

The Budapest has a technic that transcends itself and is forgotten, as it should be, in the content of the music. The virtuosity of each is blended in the virtuosity of the ensemble.

Such effects as were achieved by the Budapest quartet are possible only by the highest type of artists.

Baltimore Eve. Sun, Feb. 5, 1932.

By F. W. STREHLAU

The Beethoven String Quartet, opus 131, in C sharp minor—showed the organization to be one of the finest and perhaps the most virile that has appeared here.

... showed the organization to be one of the most significant exponents of chamber music now before the public. Such perfect accord and such unity, such strength without loss of nuance and fluency is not often attained. There was a fusing of intent and of tone which made for complete harmony, joined to nobility and power as of organ effects.

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MUSICAL COURIER

Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.

Steinway Building, 113 West 57th Street, New York

Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503,
7-4504, 7-4505, 7-4506
Cable address: Muscourier, New York

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Amplification of the foregoing list will be found on one of the last pages.
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sentatives apply at the main office. European addresses will be furnished by
the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty
Cents. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen
Cents at Newsstands. Back numbers, Twenty-five Cents. American News Com-
pany, New York, General Distributing Agents. Western News Company,
Chicago, Western Distributing Agents. New England News Co., Eastern Dis-
tributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne,
Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand
News Co., Ltd., Wellington. European Agents, The International News Com-
pany, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music
stores in the United States, and in the leading music houses, hotels and
kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of
the Advertising Department before four o'clock on the Friday one week previous
to the date of publication. The advertising rates of the MUSICAL COURIER
are computed on a flat rate basis, no charge being made for setting up
advertisements. An extra charge is made for mortising, patching, leveling, and
layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1932, at the Post Office at New
York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication.
These will not be returned, however, unless accompanied by stamped and
addressed envelope. The MUSICAL COURIER does not hold itself responsible
for the loss or non-return of contributions.

NEW YORK MARCH 5, 1932 No. 2708

Open season soon for spring songs, tra-la-la.

Popular-priced opera and popular performances
of opera are not necessarily the same thing.

As this is leap year, why not, until 1933, call those
operas Isolde and Tristan; Gretel and Hänsel; and
Juliet and Romeo?

Hats-off to Paris. There now is a rue Vincent
d'Indy in the French capital to honor the memory of
the late composer.

The Little German Band has disappeared from
America, which ought to be a good example to the
Salvation Army Bands.

Another Soviet atrocity: Moscow music lovers
crowded a concert series of Beethoven symphonies
there a few weeks ago.

An article in the New York Times (February 28)
is captioned: "Should Art Be National?" Well, first
of all, it should be good. The rest does not matter.

The U. S. Treasury needs \$320,000,000 more than
at first announced. Why not put a heavy tax on
visiting foreign artists who tell us that jazz spells
the future of this country in musical creation.

Our government is contemplating action against
the "bears" of Wall Street, who consistently en-
deavor to lessen the value of stocks. Action might
be taken, too, against those musical bears who try
to depreciate the importance of the great classics.

Prokofieff declares in a Prague interview that the
period of "revolutionary gestures in music" has
come to an end, and simplicity in composition now
is the order of the day. The change spells relief,
although it must be said that the resounding revolt
was exciting while it lasted.

In Russia, Stalin and his confrères do not seem
able to change the nature of music. The enduring
masterpieces of symphony, opera, the solo literature,
and chamber compositions, remain the favorite tonal
fare of all classes of people. The same is true of
literature, sculpture, poetry, painting and drama, in
the Russian republic. The muses evidently refuse
to become proletarianized. The new Soviet-inspired

compositions have not risen to the highest demands
of art, and appear to remain mere propaganda.

Americans Buying British

Many Americans are satisfied to "Buy British" in
our country when it is a case of purchasing tickets
to hear Myra Hess, Albert Coates, Felix Salmond,
Florence Austral, Sir Thomas Beecham and the
English Singers.

The Speech of Gentlemen?

Hear, hear—as it were! Lawrence Gilman, writ-
ing in the New York Herald Tribune of February
28, remarks of the average radio musical announcer:
"Who of us has not writhed under his insufferably
affected diction; his finicky mispronunciation of
names and terms; his all too evident floundering in
unfamiliar waters?" Mr. Gilman also refers to such
commentators as employing "the speech of senti-
mental and illiterate floor walkers." That kind of
announcing (and there is much of it) has become a
tragic annoyance to musical persons, but there is
small prospect for relief as long as ignorant radio
executives know no better and seem to care less.

Hokum From the Seine

From Le Courier Musical (Paris): "Radio fans
had the rare good fortune to be able to hear at
leisure the first grand recital given by the noted
French singer Mlle. X. . . y. Thanks to an excel-
lent broadcast from station LL, the exquisite artist
of the Opéra (of whom we have every right to be
proud since she is the equal of such singers as
E. Schumann or L. Lehmann) included on her pro-
gram works written by masters from Monsi-
gnier to Messager. The poetic interpretation, subtly mus-
ical; the vocal richness, the infinite agility, the high
virtuosity of Mlle. X. . . y were definitely conse-
crated to the evening's proceedings. After the de-
licious pages of Monsi-
gnier, Grétry, Philidor, the
airs of virtuosity of Herold,
Meyerbeer, Chabrier, Mes-
sager, after the numerous en-
cores demanded by a hall
in delirium, Mlle. X. . . y
was justly acclaimed."

And that is a literal translation! And to think
that such exquisite, delirious and delicious hokum
could come from that dear learned, cynical and so-
phisticated Paris!

American Prospects

Wesley La Violette, composer, head of the Chi-
cago Musical College composition department, was a
visitor in New York for a few days last month. Mr.
La Violette was in conference with groups in New
York relative to certain performances of contem-
porary music in Chicago in the near future. This
American is regarded by his musical intimates as one
of the vital creators in the larger forms of composi-
tion. During the past six months he has had about
twenty-five performances of his orchestral and cham-
ber music opuses. Mr. La Violette has written a
three act opera, Shylock (with his own book, based
on the Merchant of Venice), which is said by those
who have heard parts of the score to possess merit.

By a coincidence, Herbert Witherspoon was in
the East at the same time, giving his interview to
the Musical Courier, which must strike gloom into
the hearts of American opera composers who hope
for a Chicago Opera production of their works
within the next couple of years.

Boop-a-Doop and Hacha-Cha

Somebody has expressed the thought that crooners
are not so bad, because their words can be under-
stood.

Not that the sort of words the crooners sing is
worth understanding, but the sort of people who
listen to that sort of song are enraptured with that
sort of words. (If our sentence appears a bit mixed,
do not mind—we have just been listening to a
crooner and have become a bit dazed ourselves.)

The idea has its point. It explains to some extent
what is the matter with radio. The matter is not
with the radio but with the people. We live in a
republican land, and the place is not better than the
people. The chain is no stronger than its weakest
link. And there are plenty of weakest links in our
republican (or is it democratic?) land to give sup-
port to crooners, because most persons in this great
land do not understand good music and so turn to
sugary tunes and goo-goo words for their delight.

O rapture! Did we not invent the boop-a-doop
and the whoopee? We are a sage and serious peo-
ple when it comes to the tonal and textual enjoyment
of our masses. Let's go. Hacha-cha!

Culture and Public Opinion

A recent incident reflects interesting side lights
on a feature of the teaching profession, and on the
plan being widely advocated of educating high class
musicians and returning them to the more "be-
nighted" tonal communities for missionary work
in the arts.

In a small city of average culture and average
wealth, a music school found itself in need of a
teacher of the violin. No one being at hand, recom-
mendations were requested, as a result of which an
excellent player of metropolitan training and cul-
ture applied for the position and was engaged.

That was the expected result; the unexpected re-
sult was that the violinist was soon discovered to
be entirely unsuited to the work demanded of him.
He had art ideals, and art ideals were neither un-
derstood nor wanted in that city of moderate size
and moderate wealth. He had a musical conscience,
and a musical conscience was decidedly not wanted
when it led to truth telling and resulted in the with-
drawal from the school of talentless pupils. He
wished to lead a musical life with the few musical
people of the city; he was not a slavish "booster,"
and permitted himself critical comment upon the
backwardness of the community; he spoke harshly
to members of the local chorus because they would
not regularly attend rehearsals; he deplored the sort
of cheap hymn tunes that were used in the churches;
he recommended artists for the local concert course
who lost money for the subscribers to the subsidy,
because those performers were not of the type to
offer sensational novelty.

In other words, he was an artist; and after a
short trial he withdrew with a pious vow: "Never
again!" And the school echoed: "Never again!"
And the town, quite content, said "Never again!"
and went back to the movies and burlesque shows,
and wondered how soon some new local excitement
would materialize, to take the place of the lamented
dance marathons and tree sitters.

The Vibrato

Of unquestionable importance, no doubt, is the
new book (just issued by the University of Iowa)
The Vibrato, by Carl E. Seashore.

Prof. Seashore, one of the most careful investi-
gators now working on sound waves, has, after years
of intensive research, now published his valuable
views on the subject.

An announcement of this publication says that the
facts revealed are surprising, both to psychologists
and musicians, and show that the actual vibrato is
from two to four times as great as it is heard by the
listener; and that the artistic effect is explained
largely through the operation of a series of normal
illusions of hearing.

The announcement adds: "No serious teacher of
voice or string instruments can afford to miss the
opportunity of appraising his system in the light of
the facts here exhibited."

That is no doubt true, but are we to accept the
further statement that the book shows how the best
performers of today can be improved by systematic
knowledge of the situation?

Prof. Seashore is the investigator who designed
the system of tests for musical talent that has been
tried out in some schools, and is still in use. There
is, however, a good deal of controversial opinion as
to the real value of such tests; and it is claimed by
some that, while they may establish relative talent
in normal mediocrities, they are likely to fail entirely
in the discovery of genius.

Prof. Seashore's new book is not yet at hand, and
it should neither be judged nor misjudged from the
advertising matter sent out by the publicity depart-
ment of the university. One may be sure, however,
that the scientific findings recorded are exact and
that they will prove of high value to both teacher
and student.

An Exact Science

Only in music and mathematics are precocious
prodigies very much in evidence. This fact may
have some significance. Perhaps music is, as some
(notably Schönberg) have alleged, a mathematical
art. It is, at least, an art that submits to exact mea-
surement. Everything in music may be measured:
the rhythm, the "shape" of a tune, the harmonic
sequences—even dynamic variety. Much of this is
actually accomplished by our system of notation.
Though the composer and the interpreter are uncon-
scious of the fact, they are, in reality, adhering to a
conventional formula for the setting forth of vibra-
tional speed and duration. What more natural, then,
than that a gift for figures should sometimes take
this form of expression?

VARIATIONS

By Leonard Lieblich

Nat Shilkret, radio conductor, has asked a few American composers to write for him five minute symphonic works which he promises to play with his orchestra. That is good. Better still is his understanding of the composer: "I will play the pieces at once. I will not hold them back when they are ready. It is discouraging to a composer to write a work in 1932 and not hear it until 1942."

Perhaps it is also important—and perhaps not—that Shilkret makes it a condition that these works should be on American themes. "Why," he asks, "use foreign ideas when there are so many native ones here?"

As an example of what he means, Shilkret adds: "Russell Bennett will do a composition based on Stephen Foster folk songs."

It is a worthy project to honor Stephen Foster at any time, but an arrangement or amplification of his music adds nothing to its importance or effect. Mr. Bennett has original material of his own, as he demonstrated with his Lincoln Symphony (a truly American work), recently heard in Philadelphia and New York.

It is to be hoped that when Shilkret speaks of "native ideas" he does not necessarily mean "native idioms" represented by jazz, Negro and Indian styles. We do not seem to be advancing successfully along those lines, except in the field of light music. Using the Negro and Indian tonal language as a basis, many American composers start with a handicap, for they fall under the influence of the manner and veer away from the matter, so far as originality is concerned.

Of course, if the five minute symphonic scores—a limited time for true symphonic development—are good music, it is not important what style they employ for expression. There are a few excellent works negroid, Indian, and even jazz.

The main advantage of the Shilkret plan lies in the fact that it offers the best kind of practical stimulus for American composers, because if they are not performed we do not find out that they and their music exist.

American "ideas" suitable as a "program" basis are plentiful and should call forth characteristic tonal illustration. Carpenter used skyscrapers; Whithorne's creational vein was stimulated by the aeroplane and by New York street life; Gershwin symphonized steel rivets; Moore tonalized Barnum's circus; and Converse found inspiration even in the Ford automobile.

Here's a paean to Shilkret, and power to the five minute composers.

After all, von Webern, the modernist, has won renown with his symphonic movements, some of which are only three minutes in duration.

John W. Best wishes to know which arias require the highest range for soprano and tenor; which require the longest range; which are considered the most difficult; which have a range of three octaves; whether the Queen of the Night aria (Magic Flute) is the highest soprano aria, with F above high C; and what is meant by "ut de poitrine."

The Queen of the Night aria, with its four high F's, usually is thought of as the highest soprano aria but in some of the Mozart concert arias (Konzert Arien, Peters Edition), you can find just as many high F's. In *Mia Speranza Adorata*, which is in that collection, there are four high F's and the general tessitura is very high. In that same book "No, che non sei capace" is also one of the extremely high numbers.

In *Cujus Animam* (Rossini's *Stabat Mater*) the tenor has to sing a high D flat.

The music that requires the most extensive range both for soprano and tenor is that of Mozart and Rossini.

The Bell Song (soprano) from *Lakmé* is in E and its highest note is E.

There is no vocal music requiring a three-octave range.

"Ut de poitrine," broadly speaking, means high C with chest resonance. It applies only to male voices and includes the desirable high C of the tenor.

There have been freak voices able to sing higher than F, but no composer requires such tones, and they are used only for trick display, often with a falsetto and even "whistling" quality.

On this page are some unfamiliar photographs of Enrico Caruso, kindly contributed by his friend and

onetime executive secretary, Bruno Zirato. The portrait of the late tenor as Eleazar, in *La Juive* (the last role he sang), is especially interesting, because in connection with it Giulio Gatti-Casazza cabled to Caruso in 1920: "Will open season on Monday, November 15, with *La Juive*, where you are able to resolve the problem of being the greatest Jew notwithstanding being a very good Christian."

The more intimate pictures show Caruso in his apartment of the Hotel Knickerbocker, being shaved and getting a reducing treatment; and the double photograph (taken in 1903 at Buenos Aires) is that of the tenor and Signora Baldini, mother of Caruso's two sons.

And speaking of Caruso, Earl Carroll, the theatrical producer, writing his reminiscences recently in the *New York Evening Journal*, January 30, 1932, publishes this passage:

Reading in the *Musical Courier* that Enrico Caruso had written several melodies, I wrote him a letter—friends of that time laugh still when they recall the ceremony with which it was dropped in the mail box. Caruso was responsive. Decked in a full-dress suit, many inches too small, with a kerchief tucked up my sleeve, I told Caruso how my lyrics and his music would make us both famous! He could not play, so Caruso hummed the melodies for me. Having this famous singer warble just for me alone intrigued my imagination and I had him sing the melodies over and over. As I departed with the manuscript scores, his secretary ran after me and asked my name and address. That night I wrote the words for "Dreams of Long Ago." When Henry W. Savage bought the song for his production of "The Million" I imagine he had an eye on the publicity of Caruso's name. The famous opera star and I became warm friends—I acted as sort of a business secretary for him. He lived at the old Knickerbocker, and I stood around every night and waited for him—he always invited me to eat with him. In view of the 25-cent dinners to which I was accustomed, this was something to look forward to. I seldom had a dime in my pockets those days—but plenty of courage, nerve and ambition. Once Caruso was minus the customary dollar tip he gave the waiter. I was ready to pass out with fright that he might ask me to tip the waiter, but a fellow diner came to the rescue. Tugged in full dress, I escorted Caruso down Broadway the opening night to hear our song at the Herald Square Theatre. There was an ovation—the first I ever participated in. I pressed Caruso to sing the song from our stage box. He pantomimed as much as to say, what would the Metropolitan Opera Company say about his singing in another theatre. That was genuine mental exhilaration for a lad—that memorable night.

In *The Strad* (London) there is an article called: "Is a New Musical Notation Wanted for the Viola? Emphatically, No!" Well, that means more unemployment for those of us who were racing feverishly to finish such a new system.

Caption in *New York Sun* (February 23): "Sing And You Can't Be Depressed." But how about the listeners?

Add similes of 1932: As surprised as an opera impresario to whom a singer might say, "Owing to depression I desire that you cut my salary."

There was a convention of puzzle experts recently in New York. No; in connection therewith this paragraph shall not say anything about certain operatic libretti.

A valued and helpful communication is herewith gladly presented:

New York, February 22, 1932.

Dear Variations:

I have read with interest in the *Musical Courier* (February 20) your remarks on the "grand manner," as exhibited by pianists. I have often pondered on this same subject in regard to my own specialty—singing.

To my mind, your description of the "grand manner" as "pictorial declamation, passionate confessions, exhibitions of physical endurance, obvious display of technical proficiency and frank urge to cause astonishment and excitement" is not satisfactory; the "grand manner" is something much more exalted, subtler and more to be revered than all that. A musician may be able to express himself in all these ways and yet lack the essence of the "grand manner." The possessor of the "grand manner" has, in addition to the qualities that come to him through natural talent and the mastery of the technical resources of his instrument, a breadth, depth and height of musicianship, plus an authoritative personality, with which the good fairies have dowered him in the cradle. In other words, he has in him a touch of genius: the ability to express himself with an eloquence that is completely convincing and highly individual.

For me, only one pianist has the "grand manner": Paderewski. No other pianist could conceivably hold the rapt attention of 16,000 auditors for three hours, as he did the other day in Madison Square Garden, and that he could perform this feat was due to the "grand manner," under the spell of which those 16,000 were held, even if not one of them could have described in words the nature of the spell a bit more explicitly than I am now doing.

Two years ago I heard Siloti play a Tchaikowsky concerto and a piece by Liszt—I forget the name of it—in the "grand manner," but I recall no like instance in a long experience of concert-going.

As a young man I was fortunate enough to hear frequently several singers who could qualify for admission to this exclusive category of artists. There was Jean de Reszke, who, alone among tenors, could render full justice to the Tristan of Wagner's mighty conception. By his side, was Lilli Lehmann, who embodied almost too overwhelmingly the superhuman in woman. Scarcely less exalted in her art than Lehmann and of more tender appeal than she to mere mortals like me, was Ternina, who exemplified how the "grand manner" could transmute the alloy of a role like Tosca into the fine gold of a truly memorable impersonation. Greatest of all to me was Victor Maurel, who, whether he was interpreting a French barcarolle, a Neapolitan street song, Valentine in Faust, or, supremely, Don Giovanni, always seemed to be expressing the final authoritative word on the subject. In any company of artists—and I heard him with the de Reszkés, Plançon, Lehmann, Sembrich, Melba and Eames—his marvelous art always gave him the centre of the stage. Lehmann herself recognized this quality in him and invited him, in his last singing days, to Berlin for the purpose of showing her compatriots the "grand manner" as exemplified by a Latin singer.

Of those great times there remains only Schumann-Heink, who, happily, can still show the youngsters what we veterans mean when we speak of the "grand manner." Matzenauer, on her best days, gives us glimpses of it and so does Chaliapin in Boris and in some of his Russian songs. But the "grand manner" is always rare; let us reverence and enjoy it when we find it in any musician.

Truly yours,

FRANCIS ROGERS.

Mr. Robert is right in his view that also singing can be done in the "grand manner." My article on that subject, however, concerned only piano playing.

Sergei Rachmaninoff has his own opinion on a much discussed subject when he declares (which he did in a published interview before he sailed for Europe last week) that "Josef Hofmann is the greatest living pianist, not only technically, but in every way." Rachmaninoff will find much support in his estimate.

Aside from the regular operatic, symphonic, choral and chamber music courses, the balance of March will offer these better known recital attractions to musical patrons in New York: Harold Samuel, Cornelius Van Vliet, Paul Robeson, Nina Koshetz,



CARUSO IN VARIOUS ROLES

Leonora Cortez, Alexandre Barjansky, John Goss and London Singers, Ethel Leginska and Women's Orchestra, Bernardo Olshanky, Efreim Zimbalist, Max Rosen, José Iturbi, Rosa Ponselle, John McCormack, Nathan Milstein, Bertram Peacock.

It seems that Mme. Wesendonck's real first name was not Mathilde, but Agnes, bestowed at her baptism, in 1828, at Elberfeld. This news should be of prime importance to those Wagnerian excavators who are still digging around in Tristan and Isolde to find the inner stimuli and meanings of the music.

"The Yardley Soap program on the radio," is J. P. F.'s message, "provides clean entertainment, eh, what?"

The male world is shocked to its very foundations, for one of its pet beliefs that every woman likes to conceal her age has been shattered to bits. Here is the first horn player of the Women's Symphony Orchestra (Ethel Leginska, conductor) who calmly admits that she is sixty-two years old. However, there will be compensations for the stronger sex when the organization gives its opening New York concert on March 12, as the advance bulletin of the event says that "some of the players are under twenty."

Contrary to general belief, that universally popular song of the Gay '90s, Ta-ra-ra-Boom-de-ay, was not written by an Englishman, but by an American, Henry J. Sayers, who died in New York on February 20, at the age of seventy-one. It was indeed a gay period when Lottie Collins (English), who made the ditty famous, could set a world singing to such a primitive tune and childish text as that of Ta-ra-ra-Boom-de-ay. Our present population is more cynical.

Therefore, let me end this budget today with a few timely and optimistic reflections:

Militant U. S. musical slogan: Billions for graft, and not one cent for Governmental or State musical subsidies.

Economic recovery may be on the way, as President Hoover loves to remark, but the musical profession at large still remains decidedly bed ridden.

Also, composers of serious music feel that there still is a huge maladjustment between production and profit.

And the relations between managers and medium class artists remain seriously strained.

Furthermore, musicians have plenty of notes but cannot realize on them.

While radio, the greatest medium for the dissemination of worth while music, reduces it to a minimum of performance.

Finally, opera seeks subventions; symphony orchestras hunt for guarantors; radio performers of the best music endeavor to secure commercial sponsors. 'Rah for America, the most musical nation on earth.

Radio Castigated

Radio's "blatant claim to being a medium of education" comes under the direct fire of Time Magazine, an organization which is universally conceded to have maintained ether programs of a rarely high order. Now Time surrenders its Columbia radio programs amid general lamenting. "Should Time or any other business feel obliged to be the 'philanthropist of the air,' to continue paying for radio advertising it does not want in order to provide radio with something worthwhile?" asks managing editor Henry R. Luce, after receiving 20,000 letters last week. "Or, is it up to the radio chains," continues the editor, "to improve the quality of broadcasts, even at some reduction in their fat profits?"

Naturally, the magazine sees the broadcasting question from the proper publication angle. Any publication depends on advertising income, but, invariably this advertising is attracted by editorial leadership, editorial prestige, editorial enterprise, editorial vitality, in short, by a constant, hourly alertness. This kind of editorial vitality calls for money outlay, a great deal of money; more important is an outlay in imagination, vision and plain, everyday courage.

Broadcasting officials for once might take criticism to heart. Something is wrong, deeply wrong in broadcasting, and clever replies in the newspapers on the part of the air executives will not correct the matter. There is only one possible answer: less talk and an immediate betterment of programs.

Give American Youth a Chance

A deplorably shoddy type of music is in vogue at present with millions of Americans listening to the lowly stuff. Instead of becoming indignant over the situation and bemoaning the lack of musical culture, let our foundations and other dominant musical organizations give the matter their sober attention.

We need not prove the existence of this incredible flood of cheap dance tunes and cheaper songs. You need only twist your radio dial to find the proof. Five or six years ago this country supported about a dozen "cathedrals" of films where noble orchestras, competently conducted, offered excellent programs. Today such motion picture theatres maintain smaller orchestras, devoted to a different type of music—some excellent, to be sure. A case in point is Roxy's Theatre in New York which has installed a "synco-symphonic" orchestra, whatever that is, to replace the former orchestra.

One naïve explanation has been made as an official apology for the abandonment of the fine orchestras: "Young people," explained a film theatre official, "like light, jazzy music; older folks like classical music. We try to please the majority, consequently we now go in for jazz and the lighter kind of music."

The situation spells tragedy for thousands of orchestra musicians, but worse for our young people. Must their instincts for the finer part of life be dulled because of the commercial rewards in pushing the lowliest type of ditty? We have no quarrel, of course, with popular music. No musician familiar with the roots of music disregards the tunes of the folk. But the airs dinned in our ears these days have no relationship to folk music; ninety-nine per cent. of such trash is manufactured on definite patterns. The object of course is to pound the tunes into the heads of the masses, so that they will buy copies. As the life of a popular song is short-lived in this day of the radio, hundreds of other songs must be constantly "plugged." The singing and playing of the songs is a cold-blooded procedure. Leaders, soloists and others are paid so much a performance in most cases. If a number is sufficiently publicized in that fashion, the publisher is rewarded with a sale of several hundred thousand copies or more. In the meanwhile, he is attempting to create demand for a new crop. The work is endless and causes the flood of stupid material—most of it unbelievably similar.

In this devitalized, bloodless atmosphere of manufactured tunes we expect a new generation to develop, a generation which will contribute to culture and civilization. Youth has not a chance. For the sake of money profit, youth is sacrificed; the shallow, the sham, the rowdy, the tabloid mentality is permitted to exploit the most precious possession of a country.

We need not blame the exploiters; they are the beneficiaries of the system, not the originators; we need not blame the broadcasting and phonograph companies, nor the individuals who share in the profits. The honest publisher of light music is guiltless; indeed he too is a victim, the loser, in fact, like all legitimate musicians.

All musical directive forces must share in the responsibility. Lacking any central authority, musicians have been content to leave the vital matter of mass entertainment in the hands of the commercialists. Possessing a definite policy, with more or less centralized authority, the makers of shoddy music are united in their aim: the spread of their products.

We do not sympathize with the musician who fondles the notion that he is destined to win at once the ear and sympathy of the masses. We wish a Beethoven symphony, a Bach prelude, or a Strauss waltz could turn the trick. But we doubt it. Youth must be stalked before the capture, and not every musician is competent to engage in this game at the present stage.

Youth has been told that music is "classical"—and you know what that means. Slowly, gradually, the rising generation must be shown that "classical" music is a myth, that even musicians have a grudge against "classical" music. The music that counts in life is the kind that lives with us and in us, which makes us kin with all ages and all kinds of men and thought. If American children find the songs of Berlin, Kern and Gershwin necessary to their state of well being we shall not be horrified; we do not expect a 1932 youngster to act like an 1892 youngster. We want him to be alive to his own generation and all cultures. That is our quarrel with the commercial song monger of today. He is isolating youth, keeping him in a narrow, petty, unreal world. Give youth a sniff of the universe and he will breathe fully, expansively—and not in panting, syncopated gasps.

Our musical foundations like to make surveys. Here is the opportunity to prove once and forever

that these commercialists of song are harming a great many, and benefitting only a few pockets. Let us find out if and why "young people like light, jazzy music" only.

Incidentally, we wish that one of our numerous investigating committees in America would look deeply into the matter of song-plugging. We thought that the Federal Trade Commission was interested in discovering business ethics which permit secret salaries and royalties to conductor, soloists and others?

Give American youth a chance to hear real music, and give thousands of American musicians a chance to play real music.

Kinds of Criticism

No artist, conductor or composer can be entirely indifferent to critical comment in the press. True, some of the sensitive souls take the matter far too seriously, but in any case criticism adverse or otherwise must move those it concerns—if they read it.

Some established artists and composers refuse to give the critics consideration, though this does not prevent the critics from giving the artists full attention.

Some of the writers are so human that they think only of themselves, and are more concerned with display of personal knowledge and lofty ideals than with either justice or truth. For few works of art, few artists, are entirely lacking in merit, and the critic who ultimately is destined to take a high stand in his profession, and to win universal respect, is he who strives to see the good as well as the bad.

Truth to tell, there are but two elements in art that deserve complete condemnation: insincerity and lack of preparation; and they are exceedingly rare on the public platform. Only in composition does one meet with them to any great extent. Certain composers strive to win applause by any means, and may be regarded as charlatans pure and simple. Others compose without any preparation, merely "picking out things on the keyboard."

The critic if he would win respect for himself and for his art—for criticism is an art—must first of all evaluate that which is good. To find an artist or art work utterly lacking in everything is to court reaction. The dart may turn in its course and strike the critic with greater force than the criticized.

Why? Because the thinking public, the worthwhile reader, will come to the conclusion that the critic has a bone to pick, or an axe to grind. Or worse still, that he is showing off his classical knowledge or his modernism or his high ideals.

Dignity and courtesy have as much a place in musical criticism as they have in all other human intercourse. The critical gentleman will not try to injure an artist or composer by mentioning in the review only the bad, and passing over in silence the good.

As to the critic who feels that he is "defending the art," that sort of plea often is evidence of conceit or stupidity, for good art is never killed by an adverse review and bad art never is kept alive by favorable criticism.

Tonal Transposition

What is the explanation of the mysteries of the films? What is film technic? Why is an opera or play as it is given on the stage not deemed fit, without vast revision, for use on the screen? Why do plays that are allowed in theatres all over the country need to be censored when they are filmed?

When films were silent one could understand the necessity for revision; but with spoken dialogue and music that is synchronized, this matter of film technic becomes a mystery. No less of a mystery is the change of titles that is almost invariable for the film theatres; and as for censorship—that, indeed, is beyond human understanding.

The Talkies may, some day, become a real rival of the regular or legitimate stage, but there will never be anything to fear in that direction so long as the aforementioned mysteries or abuses continue. Instead of taking a play or opera with the original cast, and without alteration of any kind, the Hollywood directors, aided by the censors, turn it into a new work—with, generally speaking, a new title—the natural result being that instead of holding the boards for a generation it holds them at most for a few weeks.

One fails to perceive why, for instance, a screen version of Madame Butterfly made from the production of some leading opera house should not be the perennial attraction it is on the stage—that is, if passed by the censor.

But would it be passed by the censor? Mystery!



by Simon Snooper

She belongs to the almost-professional class, that is, she is a fairly talented instrumentalist who has been hoping for years to be paid for her labors in music. You know the kind, prodigious talkers who never seem to be able to impress their worth upon the concert managers.

Not downright inferior as musicians, nor in any way distinguished, they dangle 'mid-air between talent and mediocrity. And she was telling a passing colleague, another instrumentalist, in the Steinway Hall corridor, about her plans: "My bookings are splendid this season. I have two return dates with the Los Angeles and the Seattle Symphony," she said, in an off-hand way. "Then, I'm playing soon with the Blank Orchestra; profitable date, this one with Blank."

"Pays well?" asked the colleague sweetly. "Very well!" answered our border-line musician promptly; "they offered me \$500 but I held out and they are giving me \$750. You see, I played with the same orchestra last year."

"Oh!" murmured the colleague, "isn't that nice? I, too, have been engaged by the same orchestra, for next season. Same concerto as you're playing, I believe. Same fee too—\$750." The speaker looked straight into the other's eye.

"Er—why, that's splendid, isn't it?" "Yes, if you can get it. You see," and she hissed the words into her colleague's ear, "I am paying \$750! and so are you. I know it because I saw your check. Oh, by the way my bookings are also splendid this season!"

Unaccustomed as I am to interrupting persons I have eavesdropped, I stole away softly, leaving the two fame-seekers to their little confidences.

Lily Pons stepped out of the Steinway Hall elevator just as I was preparing to make my humble descent. Said I to the elevator lad from Ludlow, Mass., "Well, well; celebrities ride with you today." "You don't say," he replied niftily, "and who was that?" Lily Pons, said I with manner mysterious. "Who's she?" said the lad. Such is great fame.

Ethel Leginska has announced her program for the first concert of the National Women's Symphony Orchestra. To my surprise, there is no orchestral work listed on it by Emerson Whithorne. It must be an oversight. (If you don't know, the couple used to be married—to each other—and have a son.)

Suggestion to radio announcers—don't introduce a musician, "Mr. Fiddler will offer a sonata, first movement, presto." The auditors might recall the magic formula of their childhood and say, Presto, change-o, disappear-o, Fiddler," and dial him off.

Toscanini and Paderewski seem to buy their tiny headgear at the same hatmaker's.

The following "gem of humor" taken from George White's current Scandals, is submitted as the worst pun of the theatrical season. Everett Marshall, erstwhile member of the baritone contingent at the Metropolitan, is now a principal in Mr. White's revue. In the last scene, all the leading lights of the show are brought briefly before the audience prior to the finale. Mr. Marshall, apparently in heated argument with a lady in evening dress, rushes out before the assembled cast. The baritone's companion slaps his face until the welkin of the Apollo Theatre rings, whereat the master of ceremonies cries in a transport of wit, "Well, how does Marshall Field now?"

While I was prowling around Boston recently, I dropped into Jordan Hall to hear Stell Andersen and Silvio Scionti. After the concert was over, I went backstage to see the artists. Discussing Louis Victor Saar's arrangement of a Martini work, Scionti waxed enthusiastic over Saar's arrangement of the Bach Passacaglia for two pianos. After ascertaining that the hall was clear of people, the keyboard couple offered to go out and play the work; and sure enough, with a taxing program behind them, the pair sat down and gave an excellent performance for a few of us. It was a strange thing and a few drifters in the corridors out front, attracted by the sounds, came in astonishment to listen. Do these pianists like to play? They love it!

Boy fiddlers are not exactly a rarity these days, but it must be conceded that Paul

Musikonsky, aged nine, lives up to both his name and his years. His name is actually Musikonsky, the son of A. Musikonsky, a retired business man who now calls himself Musik in order to avoid confusion, and the boy is really only 108 months old.

Paul began studying two and a half years ago and already knows four concertos, one of which he played with the Manhattan Orchestra, under Henry Hadley recently, and also a number of shorter pieces which he will do at his forthcoming Carnegie Hall recital.

The instrument played by the boy at his debut with Hadley cost his father just \$75. But if Paul makes good in his first recital, Dad has promised him a beautiful violin, like Menuhin's and Ricci's—maybe better!

There's a Czech baritone at the Metropolitan Opera House who apparently does not like to speak in his native tongue when he is walking with a very charming fellow-countrywoman and they encounter another of the fair sex. The other night the three met in the lobby of the opera house and the conversation was started in the native tongue, while the "other" lady glared; then the baritone "shushed" his fair companion, and continued the conversation in English—much to the relief of the third party.

How disappointed Berthold Neuer seemed the other night when he tried very hard to get into a certain "easy speak" on West 56th Street. He rang the bell, knocked at the door and pulled the knob—but remained thirsty.

Göta Ljungberg almost committed a social error recently. The phone rang and someone on the other end told the blond prima donna that he wished to make a picture of her. "No, No," she replied impatiently, "I have too many photographs now." "But, Madame," protested the voice on the other end, "a test is all we want." "I am busy with rehearsals," "Madame Ljungberg," again interrupted the voice, "please put someone on the phone who understands English better." Karl Rieder, Metropolitan Opera coach, happened to be there and he was pushed to the phone. To make a long story short, it was a Metro-Goldwyn-Mayer representative trying to arrange a test, with the idea of a good contract for pictures.

Do you like typical Magyar music? Well, Joe Fejer and his Hungarian Orchestra (late of the Bath Club) are now playing every evening, including Sundays, at the Restaurant Larue. Now you can have your caviar and czardas as a duet.

Ingratitude is not a pretty thing. Therefore I hate to talk about it. And so I shall not tell you a certain story. A story about the violinist who, when he was ill, enjoyed a financial loan from the Musicians' Foundation, and now that he is well and in pos-

session of profitable employment, has failed to repay the money advanced. Nor shall I reveal that he does not even answer letters from the Foundation reminding him that any money refunded by him could be used at present for the relief of other musicians in distress. No, indeed; do not look for me to divulge any such tale. I am loath to let the outside world know that there is such a violinist.

Mme. Djane Lavoie-Herz, Canadian pianist, now living in New York, gave a reception on March 2 in honor of Georges Enesco, Roumanian violinist-composer-conductor.

Edward Johnson made his debut as an "announcer," as he put it, when he addressed Henry Hadley's audience at the Waldorf-Astoria concert in behalf of the Musicians' Emergency Aid Fund. The Metropolitan tenor spoke in the beautiful, crystal-clear English which he commands, begging his listeners to send their children back to the music teacher.

Why were Henry Souvaine and Walter Golde so heavily sunk in conversation at the corner of Sixth Avenue and 57th Street on Wednesday of last week? Henry is putting on a revue, and can it be that Walter, who once had aspirations to register as a composer of jazzy jingles (and they were good, too) is endeavoring to crash Broadway?

Which city has an orchestra that, being asked to assist at a concert in aid of unemployed musicians, sent word through its management: "We'll play if you give us fifty per cent of the receipts?"

Josie Vila, of the Musical Courier staff, had a lemonade party the other evening. Did you receive an invitation? I didn't. What does she think I am; the office dog?

When the Chicago Civic Opera was inhabiting Boston recently, Paul Althouse and Barre-Hill played a romantic joke on a singing colleague. I wish I might tell what the fun was about. Paul is willing to answer inquiries, but won't let me publish the episode.

After Gabrilowitsch's recent recital at Town Hall, Harold Bauer congratulated him, saying, "You are still my pianist. I shall stop playing Chopin." What is piano-dom coming to? I'm going to write a crooning song for Rudy Vallee, called I Love My Colleague and My Colleague Loves Me.

Speaking of pianistic affection, Ernest Hutcheson marveled at the fleetness of Beryl Rubinstein's digits, seen in action at the Cleveland musician's recital here (Juilliard School) last week. "Golly," E. H. was heard to mutter, as a whirlwind passage sprayed the keyboard, "I can't do it that fast." Tut, tut, Ernie; there's nothing backward about the way you scamper over the ivories when I tune in on your radio performances every Sunday evening.

Thuel Burnham and Russell Wragg are organizing a league to unite composers and lyricists. What brave lads they are. Can they realize the intensive battles should two composers desire to set the same poem by a lyric-writing member? Do they know what happens if a composer "changes one word" of a poem he is setting? And what about

royalty splits, etc., etc., etc.? God rest ye merry, Gentlemen!

What was Marks Levine, of NBC, doing at the Hotel Buckingham (where he doesn't live) before nine o'clock in the morning, and on a cold day, too? These are strenuous days when radio executives close contracts at breakfast time.

OBITUARY

Robert Irving Bentley

SAN FRANCISCO.—After an illness of more than six months, Robert Irving Bentley, one of San Francisco's most prominent civic leaders, a patron of music and the arts, and a business man with many affiliations, passed away February 22.

At the time of his death, Mr. Bentley was chairman of the board of directors of the Alaska Packer's Association and of the California Packing Corporation. Of the latter firm he was a founder and served as president for ten years. He was among the first men to back the War Memorial proposal and was a member of the board of trustees from the inception of the movement. Mr. Bentley was also chairman of the board in the California State Automobile Association and in 1931 was honored with the presidency of the organization.

His devotion to music brought him recognition as president of the San Francisco Opera Association. Mr. Bentley was a member of the board of governors of the Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra.

Mr. Bentley was sixty-seven years of age. His widow, Mrs. Georgia Dixon Bentley, and children survive him. C. H. A.

Sandor Radanovits

Sandor Radanovits, dean of the Chicago Conservatory of Music, died in that city February 25. He was born in Budapest in 1873, and appeared in opera and dramatic productions for fourteen years, later devoting himself to teaching.

Rosa Papier-Paumgartner

Rosa Papier-Paumgartner died recently in Vienna, at the age of seventy-four. Her operatic career was cut short—after ten years—by an attack of influenza which affected her larynx. She had sung the parts of Orfeo, Fides, Amneris, and the Wagnerian roles of Sieglinde and Elisabeth. Her husband, Hans Paumgartner, was a friend of Wagner and founder of the Richard Wagner Verein in Vienna. The singer was a friend of Liszt. After her illness and subsequent loss of voice, Mme. Papier maintained a studio in Vienna and taught many young artists who became notable figures in the operatic world. She was the head of the vocal department of the Friends of Music in Vienna, and was appointed Regierunsrat by the government in recognition of her services.

Dr. Bernhard Paumgartner, her son, is known as an authority on Mozart, and also as a conductor and teacher. He is the director of the Morzarteum in Salzburg, Austria.

Grace A. Carlson

Grace A. Carlson, soprano soloist of the Swedish Immanuel Methodist Episcopal Church, Brooklyn, N. Y., for the past twenty-eight years, died at her home on February 27. She was fifty-one years old.

Maude Albert

BALTIMORE, Md.—Maude Albert, well known contralto of this city, died recently. She left \$4,000 to the Peabody Conservatory, to be used for voice scholarships. Miss Albert was a staff member of Station WBAL. E. D.

Dr. Ludwig Kaiser

LONDON (by special cable).—The well known conductor, Dr. Ludwig Kaiser, died suddenly in Vienna on February 20 while conducting the orchestra of the Vienna Broadcasting Company. Radio listeners heard the crash as the dying man fell from his desk and the concert was immediately stopped. Death was due to heart failure following an apoplectic stroke. S.

Harriet Scudder Keator

Harriet Scudder Keator, organist and choir director, died at her home in New York on February 29. She was born in Madras Presidency, British India, coming to the United States when she was seven years old. Mrs. Keator was the patroness of many musicians, whom she engaged at her own expense for the churches in which she played. For several years she was organist of St. Andrews' Methodist Episcopal Church, New York.



"I am so glad we are at one on Palestrina"

Cleveland Hears Works of American Composers

Fortnightly Club Active in Stressing Native Compositions—Rosa Ponselle Cancels Concert

CLEVELAND, OHIO.—Programs of American music are becoming more numerous than the value of the compositions warrants; the day has dawned when the native composer need no longer go begging for a hearing. Particularly instrumental in the presentation of works fairly well known and also in manuscript, is the far-reaching organization of the Fortnightly Musical Club which, in the short space of a fortnight, offered two excellently devised programs of decided merit. Carefully and wisely avoiding exponents of the extreme left, such as Copland, Antheil and Sessions, the program on February 9 at Severance Chamber Music Hall included two piano groups consisting of Poem (Deems Taylor); Clog Dance (Howard Hanson); Diversions No. 1 (Carpenter); Greenwich Village Tragedy (Emerson Whithorne); Rush Hour in Hong Kong (Abram Chasins); and three numbers by Charles T. Griffes: Notturmo, The White Peacock, and scherzo, op. 6, No. 3.

Annabelle Hess, who specializes in modern music, played all these compositions with obvious enjoyment, although her drastic style and harsh attack detracted somewhat from the charm of several, while others were given with fleet and nimble fingers. On the whole, her efforts were commendable. A work of exceptional beauty and built along classical lines, was the Little Trio for flute, violin and viola from the pen of Quincy Porter; with the composer playing the viola part; Lois Porter, violin; and Laurent Torno, flute. Florence Wollam Kelly, soprano, lent her pleasing voice to Songs from the Chinese (Blair Fairchild) and a group by A. Walter Kramer, Bainbridge Crist, Wintter Watts and John Alden Carpenter. Ben Burr furnished adequate assistance at the piano.

Another healthy activity of the Fortnightly Club is its manuscript section, which offered works of local composers. Appearing at this concert on February 7 was Arthur Stefano, violinist, playing pieces by Mary Kessler Dietz, also assisting at the piano. Other composers on this program were Parker Bailey, Paul Katz, Homer Hatch, Dorothy Radde Emery and Emma Kneeland Mayhew. Grave disappointment befell the throngs that eagerly awaited the appearance of Rosa Ponselle, who was forced to postpone her recital on account of illness.

The Cleveland Orchestra was also missing from the musical life of our city, filling engagements in the east and as far west as Lansing, Mich.

CHORAL EVENTS

No less than three choral events occurred during the past week. In Severance Hall a concert was given by the choir of Valparaiso University. Under the direction of Prof. F. J. Schweppe, head of the music department, this well trained group delivered four Bach chorales and motet, works by Palestrina and several Russian numbers.

Rossini's Stabat Mater, in addition to other works, was presented by Ralph Everett Sapp, directing the West Shore Civic Chorus, with the following soloists: Mildred Morton, soprano; Samuel Roberts, tenor; Mrs. Homer C. Dix, contralto; Charles W. Reed, bass.

The third musicale was that of the Men's Glee Club of Heidelberg College.

TOSCHA SEIDEL IN RECITAL

Rarely is it our pleasure in these days of immense proportions to enjoy piano or violin recitals by artists in a relatively small hall. Due to the efforts of the Euclid Avenue Temple and lecture course, however, Toscha Seidel gave a concert there. Hall and stage were filled to overflowing with an enthusiastic audience; many of the hearers were from the ranks of radio fans, desirous of seeing as well as hearing the featured artist. In an excellent program of wide range, Toscha Seidel displayed his undiminished artistry. With Herbert Jaffe at the piano offering artistic support, this was an evening of keen delight.

DOUGLAS MOORE'S AUTUMN SYMPHONY FEATURED

Soon we shall welcome Douglas Moore, curator of the Cleveland Art Museum during 1921-1925, as guest conductor of his latest work: A Symphony of Autumn, with the Cleveland Orchestra at the fifth University Concert of the season. Mr. Moore is at present associate professor of music at Columbia University.

OTHER MUSIC NOTES

Arthur Loesser, Cleveland pianist, gave an illustrated lecture at the Western Reserve Academy entitled Descriptive Music.

The MacDowell Club presented an interesting program on the afternoon of February 17.

A new mixed chorus, to be known as the Vocal Arts Club, has been organized and will be conducted by Charles D. Dawe. It comprises 130 women's voices and 120 men's voices from the Orpheus Male Chorus. Conductor Dawe will enter the new group in a singing festival and competition to be held in Cleveland next August, and is planning to take the club to Wales in 1933.

Laura Elizabeth Duerstein, contralto, sang two groups in a musicale sponsored by the music division of the Federation of Women's Clubs of Greater Cleveland, at the Hotel Statler. The program also included a dis-

cussion of German music by Grace Thomas, and a piano group by Bernice Hibschan. R. H. W.

Juilliard School Presents the Art of Fugue

On the evenings of February 26 and 27, the Juilliard Graduate School String Orchestra, Albert Stoessel, conductor, brought to an annual hearing Johann Sebastian Bach's The Art of Fugue (in the instrumentation of Wolfgang Graeser's edition) at the Juilliard Concert Hall. The orchestra was supplemented by wind players from the Institute of Musical Art, with George Volkel at the organ; Beula Duffey and Caroline Gray, at the pianos.

Solo string players were Charles Lichter and Helen Marshall, violins; Mary Lackland, viola; Mildred Sanders, cello. Solo woodwind performers included Robert Stephen Bolles and John Alexander Petrie, flutes; Harold Feldman, English horn; Ludwig Kossakowski, oboe; Sol Schoenbach and Elias Carmen, bassoons. An innovation on Saturday evening was the use of Professor Theremin's electrical fingerboard instrument, by Milton Forstater.

This work, classed as the most complete and comprehensive development of the contrapuntal art of the eighteenth century, was first produced in America at the Coolidge Washington Festival in October, 1929. It was not performed with full orchestra in New York until the following year, when Mr. Stoessel included it in the program of the Juilliard String Orchestra. Its appearance on the February 26 and 27 programs of the Juilliard School marked its third annual presentation by the school forces, under Mr. Stoessel.

The Art of Fugue consists of nineteen fugues and canons, all in the key of D minor. The final choral-prelude (No. 20) was dictated by Bach during his last illness. Though not intended to form part of The Art of Fugue, it supplies a beautiful and appropriate postlude.

The orchestra and soloists, under the earnest and authoritative leadership of Stoessel, interpreted this vital and beautifully music with reverence and serious musicianship. Although by its very nature The Art of Fugue is taxing to modern listeners (the performance lasting more than two hours) the Juilliard ensemble was successful in holding the attention of the audience until the close of the concert.

Soloists, orchestra and conductor received many rounds of applause.

Frau von Bülow Is 75

Marie von Bülow, whom Hans von Bülow married after his divorce from Cosima Liszt (who later married Wagner) celebrated her seventy-fifth birthday on February 12, in Berlin. In her youth, she was Marie Schanzer, a prominent actress. She was devoted to von Bülow until his death (1894) and thereafter published eight volumes of his collected letters and other writings, and also penned several books about her distinguished husband. In 1914 she founded a salon in Berlin, whose purpose is to give musicales at a nominal fee, the proceeds going to aid needy musicians.

Baltimore Colored Organizations to Give Concert

On March 10, the City of Baltimore presents the first joint concert of the Baltimore City Colored Orchestra, Charles L. Harris, conductor; and the Baltimore City Colored Chorus, W. Llewellyn Wilson, conductor, at Douglass High School. The program in-

PLAYS FOR COLLEGE STUDENTS



FAY FERGUSON, pianist, played yesterday (March 4) at Knox College, Cooperstown, N. Y. On March 12 Miss Ferguson will give a program at Jordan Hall, Boston. (Photo © Elsin.)

cludes Haydn's "Surprise" symphony; the first public performance (from manuscript) of James O. Jones' Romanza; The Great Awakening (A. Walter Kramer), an excerpt from Tannhäuser; and numbers by Gustav Klemm, Will Marion Cook and Arthur Sullivan. On April 14, the Baltimore City Colored Orchestra will give its first concert for young people, at the same school.

Cleveland Institute Faculty Recital

Marcel Salzinger, baritone, and Denoe Leedy, pianist, gave the eighty-first faculty concert at the Cleveland Institute of Music, Cleveland, O. Jean Martin Buck was at the piano for the singer. Mr. Salzinger heads the voice department and has appeared on the concert stage and as a leading baritone of the German Opera Company during its Cleveland performances. His list included German songs and the aria from Barber of Seville. Mr. Leedy played pieces by Chopin, Debussy, Szymanowski and Stravinsky.

The following evening Mr. Leedy and Maurice Hewitt, head of the violin department, gave a musicale, sponsored by the Cleveland Museum of Art, the third program in a series of violin sonatas by Beethoven. The sonatas in E flat, op. 12, No. 3; A, op. 30, No. 1; and F, op. 24, comprised the program.

League of Composers' Program

The League of Composers will offer the following program at the French Institute on March 6: Concerto for eight instruments (Antheil); Sonatina for piano (Boris Koutzen); Sonatina for violin and piano (Carlos Chavez), to be played by Ruth Breton and Harrison Potter; Chorus for violin and cello, to be performed by Miss Breton and Alexandre Barjansky; a suite for violin and voice (Villa Lobos), to be sung by Marcia Worth; two Cuban dances (Allejandro Caturia), to be presented by Paul Nordoff, who will also play Tonados de caracter popular Chileno (Allende); two preludes for cello and piano (Manuel M. Ponce); and Ave Maria for two voices (Renée Phillipart Gonzales), to be sung by Miss Worth and Rita Sebastian, contralto.

Grace La Mar's New York Program

Grace La Mar, who gives her second New York recital of the season at Town Hall on March 6, will sing an aria from Titus by Mozart; songs in German by Schubert and Strauss; an Italian group; a French group, including Chanson de Fortunio by Goossens; and songs by Delius, Quilter, Bantock and one American—Guion. She will be accompanied by Josef Hartman Vollmer.

Cyrena Van Gordon Marries

Cyrena Van Gordon, of the Chicago Civic Opera, was married to Howard Dunbar Smith, president of the Consolidated Copper Mines Corporation, at the Madison Avenue Presbyterian Church, New York, February 27. There were no attendants, and only a few friends were present at the ceremony.

Fay Foster Song Heard

Fay Foster's war song, The Americans Come, was featured at the Wanamaker Auditorium celebration of Washington's Birthday on February 20. It was sung by a chorus of fifty men and Gladys Burns, soprano, garbed as Liberty; with Miss Foster at the piano.

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MARIA NEMETH

A Critic Says

Her Tosca had all the qualities which this singer has carried into every new creation of hers. It is naturally impressive, and free from the mannerisms and originalities 'à tout prix' which other singers have sometimes, rather violently, applied to it. Above all, this Tosca is not a blatant cinema heroine, rather an Italian lady and operatic singer of manners and a distinction. Thus it is plausible that she should be received at court. Mme. Nemeth's impersonation was touching rather than explosive, and in the famous aria she shunned all sensational bywork which mars rather than enhances the charm of a beautifully sung prayer. Her voice triumphed in cantilena no less than in the thrilling top notes which are her surest asset. Her success was great, both with public and press. 99



AS TOSCA

WERRENRATH'S CAREER EMBRACES A WIDE SCOPE OF ACHIEVEMENT

Concert, Opera, Records, Radio, Directing, Comprise Elements of His Musical Experience

Reinald Werrenrath is a singer whose art is a composite of many musical elements. He early made the field of recital, concert



REINALD WERRENRATH

and oratorio his own, as well as specializing in appearances with symphony orchestras. Operatic appearances have included roles with the Metropolitan Opera Company. Victor has made numerous recordings of the baritone's voice, and with the establishment of radio he became affiliated with the National Broadcasting Company, both as concert artist and in an executive capacity as

vocal supervisor of the organization. Another of his radio activities is the founding and conducting of the National Oratorio Society.

Recently Mr. Werrenrath has added still another facet to his many sided career. An unexpected chain of circumstances made it necessary for the managers of the RKO Palace Theatre in Cleveland, O., to replace their "headliner" who had fallen ill. While casting about for an attraction of sufficient popular appeal to fill the vacancy, Reinald Werrenrath's name was suggested. Mr. Werrenrath accepted the engagement, and took his place at the head of the bill.

Typical of his newspaper notices for this venture is that of the Cleveland News: "Werrenrath retains the same fine qualities of voice that made him popular years ago; he seems continually taking on new powers as an interpreter of songs." The Cleveland Press: "Reinald Werrenrath demonstrates that a singer as good as he is can click a vaude act without recourse to the newest love songs which crooners tom-cat nightly." The Plain Dealer, speaking of the baritone's presence in vaudeville: "He adorns that field of entertainment."

The previous week, the press had carried notices of Mr. Werrenrath's appearance as soloist with the San Francisco Symphony Orchestra. The San Francisco Chronicle: "Werrenrath was heard in music of various Wagnerian style. On the one hand he expressed in superb accent the magisterial sorrow of Wotan bidding farewell to the Valkyr daughter; on the other his resonant voice flowed lyrical in the melodic line of Wolfram's Song to the Evening Star from Tannhäuser." The Call-Bulletin: "Werrenrath's fine baritone intoned with ease the lofty phrases of the Evening Star. It is a powerful, yet pleasing voice, produced with nice regard to the feeling of the song. He was accorded a hearty welcome by the audience."

Symphony Concert, David Mannes, conductor, Metropolitan Museum of Art (E)
John Goss and the London Singers, McMillin Theater (E)

Sunday, March 13

Philharmonic Orchestra, Metropolitan Opera House (A)
Bernardo Olshansky, song, Town Hall (A)
Josef Shlisky, song, Carnegie Hall (E)
Paul Robeson, song, Town Hall (E)
New York Chamber Music Society, Plaza Hotel (E)
Perole String Quartet, Dalton School (E)

Monday, March 14

Oratorio Society, Carnegie Hall (E)
Beethoven Association, Town Hall (E)

Tuesday, March 15

Philadelphia Orchestra, Carnegie Hall (E)
Irma Aivano, piano, Town Hall (E)

Wednesday, March 16

Hans Letz and the Willeke Quartet, Juilliard Hall (A)
Philharmonic Orchestra, Carnegie Hall (E)
Karl Andriat, violin, Town Hall (E)
Walter Damrosch, lecture recital, David Mannes School (E)

Thursday, March 17

Philharmonic Orchestra, Carnegie Hall (E)
Hall Johnson Negro Choir, Town Hall (E)
Columbia University Orchestra, McMillin Theater (E)

Friday, March 18

Biltmore Friday Morning Musicales, Biltmore Hotel
Philharmonic Orchestra, Carnegie Hall (A)
Paul Musikonksy, violin, Carnegie Hall (E)

New York

Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, March 5

Boston Symphony Orchestra, Carnegie Hall (A)
Harold Samuel, piano, Town Hall (A)
New York University Glee Club, Town Hall (E)
Symphony Concert, David Mannes conducting, Metropolitan Museum of Art (E)
Philharmonic Orchestra, Carnegie Hall (E)
Cornelius Van Vliet, cello, Washington Irving High School (E)

Sunday, March 6

John Deacon, song, The Barbizon (A)
Philharmonic Orchestra, Carnegie Hall (A)
Grace LaMar, song, Town Hall (A)
League of Composers, French Institute (A)
Arthur Baecht, violin, Washington Irving High School (A)
Hamilton College Choir, Guild Theatre (A)
Paul Robeson, song, Town Hall (E)
Manhattan Symphony Orchestra, Waldorf-Astoria (E)
New York Schools of Music, Carnegie Hall (E)
Viola Philo, song, Roerich Hall (E)
Perole String Quartet, Dalton School (E)
Belle Didjah, dance, Martin Beck Theater (E)

Monday, March 7

Marvin J. Singer, piano, Carnegie Hall (E)
Siegfried Philip, song, Steinway Hall (E)

Tuesday, March 8

Perla Wolcott, song, The Barbizon (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, March 9

Nina Koshetz, song, Juilliard Hall (A)
Schola Cantorum, Carnegie Hall (E)
Gordon String Quartet, Town Hall (E)
Margaret Reed Dooley, song, Steinway Hall (E)

Thursday, March 10

Leonora Cortez, piano, Carnegie Hall (E)
Fordham University Glee Club, Town Hall (E)
Elinor Douglas, song, Barbizon-Plaza (E)

Friday, March 11

Alexandre Barjansky, cello, Town Hall (A)
Irma Rapiet, song, Roerich Hall (E)
Gordon String Quartet, Washington Irving High School (E)

Saturday, March 12

Intimate Concert for Young People, Barbizon-Plaza (M)
Philharmonic Orchestra, Carnegie Hall (M)
Diller-Quaile School, Town Hall (A)
National Woman's Orchestra, Carnegie Hall (E)

New York Concerts

(Continued from page 19)

Scriabin's mazurkas had infinite rhythmic and melodic charm in Lhevinne's deft handling. He suffered a slight lapse of memory in the same composer's étude, recommenced it, and gave a stunningly brilliant performance of the difficult piece.

Much applause marked all of the recital and climaxed into such eagerness after the Islamey finale, that Lhevinne celebrated the demonstration with several scintillating encores.

Among the auditors were Leopold Godowsky, Josef Hofmann, Alexander Siloti; Carl Friedberg, Mischa Elman, John Erskine, Abram Chasins, Vera Brodsky, Egon Petri, Mieczyslaw Munz, Sigmund Herzog, David Saperton, Jacques Danielson, Feri Roth, and Felix Salmond.

Other Concerts of the Week

Giuseppe Monaco, song recital, Monday evening, February 22, Carnegie Hall.

Mme. Meitschik, song recital, Tuesday evening, February 23, 135 East 40th Street.

Eleanor Pfister, piano recital, Thursday evening, February 25, Carlyle Hotel.

Barrère Little Symphony, Saturday evening, February 27, McMillin Theatre.

Intercollegiate Glee Club Contest, Saturday evening, February 27, Carnegie Hall.

Isa Kramer and Pauline Koner, Saturday evening, February 27, Town Hall.



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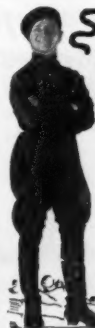
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HOW THE DON COSSACKS TURNED TO SINGING AS BALM FOR EXILE

Professional Career Forced on Officers Who Lost Their Land in Red Revolution

To the average American the word Cossack has strange implications; actually, the Cossacks have a glorious history centering around their century-old fight for democracy and freedom. Any American must admire the Cossacks and their amazing pages of struggles. Scratch a Russian—you know the rest. And scratch a Don Cossack and you have a singer, a being who makes music not simply because he was so taught, but because he must. With these thoughts in mind, we proceeded to visit Serge Jaroff, conductor of the Don Cossack Chorus.

After approaching various members of the Don Cossack Chorus in the hotel where this ensemble was ensconced, we found someone who knew French and German. Conductor Jaroff, it seems, speaks only his native tongue, so we eventually met the invaluable Karp Mikhalekoff.

You cannot understand the background of these singers unless you know a bit more about their habitat, in the far southeastern region of the Caucasian mountains.

"It is here that the Cossacks have been, for centuries, border guards protecting the great territory of Russia from the inroads of the barbarians," explained Mikhalekoff, "from Asia, from the east and south. As a result, the Cossacks are tremendously hardy. Always on horseback, they became the hard-bitten soldiers of the mountain passes, inured to privations that would have wiped out men of less stamina."

"This group comes from the territory called Don, taking its name from the river that flows through it. Hence the Don Cossacks, a name that has been confusing to Americans because they are familiar with another meaning and implication of this term. Don being, indeed, in their thought, an appellation of nobility. But the Don Cossacks are, or were, just soldiers, Cossacks of the Don territory. These were officers, and it was perhaps for this reason that the incidents which drove them into exile eventuated in such severity."

The war came, the rule of the Czar was overturned, and the Bolsheviks (bandits, Mr. Mikhalekoff calls them), entrenched in power. Allegiance was demanded of the Cossacks. Refused. Conflicts followed, in a hopeless cause, and at last these officers found themselves thrust out, homeless, without support, apparently with a hopeless future.

"We moved to the south and paused near Constantinople," he continued. "Conditions proved terrible. We were housed in stables; our days passed in monotony, without occupation; suffering untold privations; unfitted for a new life; not knowing where to turn; and gradually sinking into a state of mental desperation and physical depression, from which many died."

"In the midst of this, as has often happened before, the sturdier and more cultured of us sought distraction in music. We sang, though we were not singers. Of all of us only Jaroff had been trained in music. He had been destined for the peaceful art of the direction of church music, and received his training at the Synodal High School for Music in Moscow. In wartime he became an officer in a machine gun corps; in peace he returned to his career, but in a most unexpected manner."

"None of our group of Russian officers in exile thought, at first, of our singing as anything but a soul-saving relief from misery. Jaroff made us, all untrained, group singers able to express our temperament, our sweeping, robust hardihood. And if we were

trained singers," says Mr. Mikhalekoff, "we could never withstand the work we now do, with sometimes thirty concerts in a month, for ten months in the year, with one month for rest and one for rehearsal."

"Jaroff has conducted the chorus, or choir, from the beginning, and has never in all these years missed a concert. The start was made in 1920, the first public appearances being at religious services in the military chapel.



Photo by Lane Bros.

THE DON COSSACKS IN ATLANTA,
"Marching Through Georgia" during their recent American tour.

After a time we were permitted to move to the Island of Lemnos, under protection of the French Government. We remained there for about ten months being at that time some twenty officers.

"The next move was to Sofia in Bulgaria where we were invited to sing in the Russian Church and the Russian Embassy, neither of which were at that time associated with the new Bolshevik Government. So greatly were audiences impressed by the quality of the singing of our unique group that we were advised to try ourselves in foreign lands."

"In 1923 the choir went to Vienna and there gave its first regular concert as a professional organization. What followed was a surprise to all of us. The success of the first performance was such that we gave twenty-one consecutive concerts in that city after three years of privation, uncertainty and anxiety. For," Mr. Mikhalekoff said, "one must live; and here, at last, was a living for us all. Our career was made."

Mr. Mikhalekoff did not further enlarge upon the extended tours that followed, except to say that in eight years the chorus has given almost two thousand concerts. By way of celebration of the 1,500th concert, a medal was presented to each member of the chorus by General Bogalushy, a Russian expatriate, resident in Paris.

The Don Cossacks have given concerts all

over the world—in various parts of Europe, America, Australia and New Zealand. They have appeared at Windsor Palace, in the palace of King Alexandria of Serbia, at the court of the Queen of Roumania. They have been decorated with honors by the rulers of Roumania and Serbia. They have had an audience of 10,500 persons in Albert Hall, London, which seats only 9,000. They have made more than twenty records for the British Columbia Company.

As to how they travel and live, as exiles from their native land: Mr. Mikhalekoff showed us his passport, an amazing document. It is a passport such as is issued to "men without a country" by the League of Nations.

At the termination of each season of concerts the singers separate. Many of them

by Furtwängler, who, with Weingartner, will advise him on his proposed activities as conductor of concerts and operas.

Musicians' Emergency Aid Hold Silver Symphony Meeting in New York

500 Clubwomen Attend Program at Town Hall Initiating Novel Cam- paign for Raising Funds—Olga Samaroff Presides—Kochanski and Erskine Play Duet

Presented in the form of a "symphony," an additional plea for relief funds for unemployed musicians was made at Town Hall, February 23, by Olga Samaroff, presiding, Alma Gluck Zimbalist, Mrs. Harold Vincent Milligan, Dr. Harry Emerson Fosdick; Paul Kochanski, violinist; and John Erskine, pianist. Representatives of more than 500 women's clubs of New York and neighboring states were in attendance.

Mme. Samaroff explained the aims of the Silver Symphony committee of the Musicians' Emergency Aid, and the means whereby the additional \$75,000 will be raised to meet the \$300,000 quota. Forming the "prelude" of the symphony, Mme. Samaroff introduced the "andante," Dr. Harry Emerson Fosdick. Dr. Fosdick spoke not so much on what music means to humanity, but what humanity can do for music. In his stirring address he praised the undertaking at hand.

The "scherzo" was the playing of Beethoven's F major sonata for violin and piano by Paul Kochanski and John Erskine. The work was beautifully performed and genuinely appreciated by the audience.

Alma Gluck Zimbalist provided the "finale" by an appealing talk. Mrs. Milligan, executive chairman of the Silver Symphony, became a program annotator by explaining, during the "intermission," the methods of raising the money and announced a meeting for next month at which time the returns will be described in a "score": eighth-notes, ten cents; quarter-notes, twenty-five cents; half-notes, fifty cents; whole notes, one dollar; a bar, five dollars, and so on. Prizes will be awarded to the holders of "lucky notes," including a Steinway piano. Mrs. Frederick T. Steinway is honorary chairman of the Silver Symphony committee. R. G.

Dr. Erhardt Sails

Dr. Otto Erhardt, stage director of the Chicago Civic Opera, sailed for Europe last week, where he will resume his duties at the Dresden Opera, and later at the Salzburg Festival. In Boston, where the Chicago Opera closed its annual engagement recently, Director Erhardt staged Meistersinger, Magic Flute, Lohengrin, Boris Godounoff and Parsifal.

New York Recital for Karl Andrist

Karl Andrist, violinist, will give a New York recital at Town Hall, March 16. With Walter Golde as accompanist, Mr. Andrist will include in his program compositions by Handel, Brahms, Saint-Saëns, Szymanowski, Lili Boulanger, Eugene Ysaÿe and De Falla-Kreisler.

Elsa Hilger With Pennsylvania Orchestra

On March 6 Elsa Hilger, cellist, who recently appeared as soloist with the Manhattan Symphony Orchestra, will play with the Pennsylvania Symphony Orchestra, in Philadelphia, under Henry Hadley. On March 22 the Hilger Trio will appear at Symphony Hall, Boston; and on the 29th, in N. Y. City.

Lajos Shuk's Many Engagements

Lajos Shuk, former New York cellist, for the past two seasons on the Pacific Coast, has during that period, appeared in forty-seven concerts from Vancouver, B. C., to El Paso, Tex. As soloist with the Los Angeles Philharmonic Orchestra, he played Bloch's Schelomo; and in a San Francisco recital was heard in Brahms' sonata in F major, appearing with John McCormack. He was also programmed with conductors Hertz and Goossens, pianist Schmitz, and others. Before leaving the Pacific Coast, Mr. Shuk gave a modern sonata recital of works by Pizzetti, Dohnanyi, Debussy, etc. A fortnight ago he left for Europe on the S. S. Bremen to visit his father in Paris, then going to Berlin, Vienna and Budapest. In June he will conduct the Basle (Switzerland) Symphony Orchestra in a series of concerts. He has been invited to Germany

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Los Angeles Hears a Wealth of Good Music

Rodzinski Conducts Orchestra—Don Cossacks Sing—Many Wigman Dances—Opera Season Ahead—Other Notes

LOS ANGELES, CAL.—Although the city enjoyed glorious springtime weather for the first time after an unusually long and severe spell of winter temperature and rains, a large audience congregated at the Philharmonic Auditorium, when Dr. Artur Rodzinski directed the regular Sunday afternoon concert of the Philharmonic Orchestra. And listeners were well repaid with a sunny reading of the Roman Carnival Overture and one that was searching, serene and soaring during the symphony of César Franck.

A guest cellist, Madeleine Monnier, added to the worth of the program, and not only by way of such interest as first appearances usually arouse. The visitor pleased decidedly regarding tone and temperament in the course of the Lalo concerto.

Success, too, marked the two programs of the Don Cossack Choir, which ensemble gave an evening and an afternoon concert under the Behymer management.

Enthusiasm and attendance ran high for Mary Wigman, whose first appearance was completely sold out. Hollywood film stars appeared in force for the second and third programs, although the latter consisted entirely of repeat numbers. Manager Ruth announced that the German dancer already had been rebooked for next season, when she will be supported by an ensemble of artist-students.

Apropos of films, a series of short opera-film versions is under way at the studios of the Educational Films Company, where the Kendall-Devally Opera Company has already completed two-reel recordings of Carmen and Cavalleria Rusticana. Others to follow include Martha, the Mikado, Lakmé and a compilation from various Faust operas, such as Boito's Mefistofele and Gounod's Marguerite, under the title, a Walpurgis Night. Cedric E. Hart is general and music-dramatic supervisor; Ignacio del Castillo, formerly with the Boston Opera Company, musical director. Contrary to the usual procedure, the action is fitted to the sound. This is being done to assure fidelity of tempo, phrasing and general interpretative tradition. Of interest, also, is the fact that these two-reelers, lasting exactly eighteen and one-quarter minutes, are recorded on the special width, sixteen millimeter celluloid bands, which permits their use on projection machines usually favored by schools and churches.

Speaking of opera, both varieties, the light and the serious kind, are to be presented shortly by local companies. The Municipalities Light Opera Association is rehearsing Sons of Guns at the Carthay Circle Theatre and will ring up the curtain March 4. The theatre has been leased for eight weeks. Following the local engagement, which calls for weekly changes of bill, the organization will tour the state. Much interest has been shown by clubs, and support from those circles has been secured in other cities for this non-profit enterprise. Its chief purpose is to employ resident talent for every branch of the production, and American composers are to be favored.

Western singers likewise are also to form the casts of the United Grand Opera Company, which Paul Cremonesi has assembled. Verdi's Trovatore has been chosen as the introductory vehicle, the season to start March 6 at the Shrine Auditorium. Motion picture house prices will be charged and

"show folk" are curious to see how such consideration of the public pocketbook will prevail against picturehouse box-office rates.

Speaking of lyric drama, one of its ideal exponents, Tito Schipa, has come, sung and gone all too quickly. The tenor again proved popular enough to fill the Philharmonic Auditorium for a second recital, but Impresario Behymer has booked him so solidly through the northern part of the state and the Southwest that a return engagement this year will hardly be possible. Needless to say at length, the Italian belcantist delivered a vocal master lesson.

NOTES

Alard de Ridder, of the Philharmonic Orchestra viola section and composer-conductor, has been re-engaged as director of the Vancouver, B. C., Symphony.

Thilo Becker, teacher of Olga Steeb, Lester Donohue and a score of younger concert pianists, has completed a book of musical axioms. It is inscribed to Paderewski, who has acknowledged the dedication in a manner highly complimentary to the author.

Roy Harris, Los Angeles composer, will soon be represented here with two new works. The Philharmonic Orchestra is to give the first performance anywhere of his toccata, March 23-24; while the Pro-Arte Quartet is to include his string quartet. Harris is now writing a quintet for strings and flute.

Ernest Douglas has brought out the fourth edition of his Plain Song Service Book. This veteran choirmaster, an authority on plain chant, has set aside part of this edition for free distribution, and copies will be sent out gratis upon application in this part of the country, if choirmasters will pledge actual use of the little volume. Mr. Douglas is making this contribution in order to raise the standards of ecclesiastic music making. Last Sunday, Mr. Douglas was guest player at the University of California of Los Angeles, substituting for the regular university organist, Mr. Alexander Schreiner, who was indisposed.

Alexander Raab explained teaching materials before the Music Teachers' Association, the evening having been devoted to the piano teaching section of the local chapter. Frank Carroll Giffen, the new M. T. A. president, was in the chair. He has planned a monthly series of vital programs.

Eva Brown, former vocal faculty member of the Chicago Musical College and associate of Frantz Proschowski, has opened studios here. B. D. U.

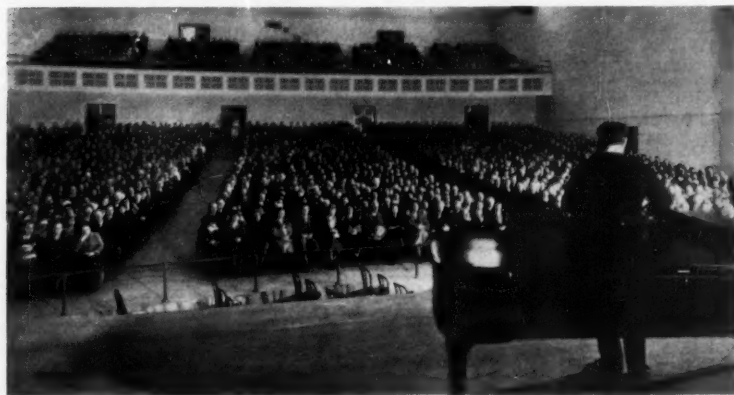
Lilias Mackinnon Playing and Lecturing

Lilias Mackinnon, in addition to having appeared as soloist with the Boston Symphony Orchestra, has, since her arrival here, broadcast a program of Russian music over WBZ; given a talk on Musical Memory; addressed the Boston Musical Guild; and discoursed on Nervousness and its Cure at the Union Theological Seminary, New York. She is scheduled to give a series of lectures on How to Memorize Music at the New England Conservatory.

Soloists Musicales

Mary W. Cutajar, president of the Soloists Musicales, presented a varied program at the February 16 meeting, Women's University Ballroom, New York. Those appearing were Alice E. Crane, in her own piano compositions; Jean Greenwell, baritone; Nina E. Gunin, pianist; and Mrs. Curtis Railing, in negro spirituals, to the accompaniment of Verna Trine. Hannah C. Howes read her poem, Adelaide, in costume. The guest of honor was Franklin De Haven, painter. Miss Gunin and Mr. Greenwell especially distinguished themselves. F. W. R.

LONG BEACH, CAL., ADOPTS THE CIVIC MUSIC PLAN



The Long Beach Civic Music Association, established last autumn according to the Civic Music Plan originated by Dena E. Harshbarger, has enabled local citizens to hear a number of prominent artists during the organization's first year. Beniamino Gigli, tenor of the Metropolitan Opera, sang for the association on February 9.

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Public School Music to Be a Feature of Chicago World's Fair

Supervisors Cooperating to Give Children an Important Part in Century of Progress Festivities—Mrs. Arendt Directs Bach Singers—Ensemble Programs, the Outstanding Offerings of the Week

CHICAGO.—The Music Supervisors' National Conference, working in conjunction with the music division of the Century of Progress exposition to make the public school children's program an important part of the international festival of music at the World's Fair, has approved plans for a four to five weeks' program of public school music.

Russell V. Morgan, president of the Music Supervisors' National Conference, has appointed Joseph E. Maddy chairman of a committee to work out the children's program. The schedule will be submitted for final approval in April at the Cleveland conference. Others on the committee are: Ada Bicking, state director of music for Michigan; Dr. J. Lewis Browne, director of Chicago public school music; C. V. Buttelman, executive secretary of the Music Supervisors' National Conference; Edgar B. Gordon, University of Wisconsin; A. A. Harding, University of Illinois, and Mr. Morgan.

National high school bands, orchestras, choruses, etc., will take part in the public school music program.

MME. ARENDT DIRECTS BACH SINGERS

Else Harthan Arendt has grouped together twelve women singers, calling them the Chicago Bach Singers and training them in the traditions of Bach music. Mme. Arendt has established a reputation for herself as a Bach singer through her many concert and oratorio appearances. Although they have been singing privately in Chicago for the past two years, the Chicago Bach Singers made their public debut on February 21 at Kimball Hall in a concert for the benefit of the Chicago Bach Chorus. Mme. Arendt, contrary to custom, directs her group from behind a screen at the side of the stage. There were evidenced clarity of enunciation, beauty of tone and precision of attack, and while one expects more virility in the singing of Bach music than several women's voices is capable of producing, the chorus work in every other respect was praiseworthy. Mme. Arendt's choristers sang the chorus from Joyous Light of Our Desires; one from Schleicht, spielende Wellen, called They Peep in Each Nest; the chorale, All Glory, Laud and Honor, besides excerpts from the Christmas Oratorio, during the first part of the program. After intermission several chorales were presented in Mme. Arendt's arrangements for women's voices. Edwin Stanley Seder, organist, played fine accompaniments for the singers, as well as several soli.

GORDON STRING QUARTET

A large audience was royally entertained on February 21 by the Gordon String Quartet in a special program for the Cliff Dwellers. In fine fettle, Jacques Gordon and his associates gave brilliant performances of the quartet in G major by Haydn; Brahms' C minor; and a novelty, Werner Janssen's American Kaleidoscope. The Janssen piece, which is scored as variations in modern form, demands more than mere technique on the part of its performers. Breadth and orchestral sonority are likewise required and the Gordon quartet was equal to all its demands and intricacies.

OTHER ENSEMBLE MUSIC

More ensemble music was presented on February 21 by the Beethoven Trio and the Chicago String Quartet. The former group gave admirable account of itself in a Russian program, the first of a series of three concerts, at the Cordon Club. The Chicago String Quartet devoted its program, at the Woman's Club Auditorium, to Chicago composers, including Adolf Brune, Adolf Hoffmann and Robert Sanders.

DUDLEY BUCK PRESENTS PUPILS

Dudley Buck presented four of his artist-pupils in An Hour of Music, February 18, at the Cordon Club before an enthusiastic gathering. Margaret Lester, soprano; Marie

Morrisey, contralto; William Miller, and Leslie Arnold, baritone, provided a delightful evening, singing in such fine fashion as to reflect credit on their teacher and coach, Dudley Buck.

CHICAGO ORCHESTRA HONORS WASHINGTON AND CHICAGO COMPOSER

In paying respect to George Washington at last week's symphony concert, Frederick Stock and the Chicago Symphony Orchestra honored, as well, the Chicago composer, John Alden Carpenter, by presenting his Song of Faith at three concerts. The Carpenter composition was written at the request of the Washington Bicentennial Commission, for performance in the nation-wide celebration of the 200th anniversary of the birth of George Washington.

It was significant that Conductor Stock should choose to open and close the programs with the Carpenter work, inasmuch as it is a new composition. Song of Faith is impressive music, simply yet forcefully depicting the pageant of American history. It is solemn and slow paced at the beginning; brightens up with military music and frequent references to Yankee Doodle; brings in Indian tunes; breaks into a stirring, energetic military march; and closes solemnly. The opus is for chorus and orchestra, and Carpenter has used Washington's own words from various speeches in the ode. The choral portion was deftly handled by the Chicago A Capella Choir, which sang it effectively, and with dignity. The choristers were also heard in Sing Ye to the Lord, by Bach; and a group of shorter numbers by DeLamarter, Bairstow, Morley and Nicolai-Christiansen. Noble Cain once more impressed his audience with the ability of his a capella choir.

The brilliant playing of Gregor Piatigorsky in the Saint-Saens A minor cello concerto and in Bloch's ardent yet somewhat tedious Hebrew rhapsody, Schelomo, is also worthy of mention.

TIPTON CONCERT SERIES

A new series, called the Tipton Concert Series, was presented during February in the Crystal Ballroom of the Blackstone Hotel, under Helen M. Tipton, manager. The programs of February 18, 23 and 25, introduced fine young talent and recitalists of reputation. The first concert featured Ruth Wilson, talented violinist, and William Russell, baritone who has been heard often during the present season. Louise Bernhardt, golden mezzo-contralto, who has charmed Chicago opera attendants this season, again revealed her ability at the second concert when she sang three groups of miscellaneous numbers. She was assisted by Phyllis Eileene Barry, cellist, who has much to recommend her to the public. The last program, February 25, was given by Ruth Wilson, violinist, who once again delighted her audience with fine performances of the César Franck A major sonata and a group of shorter works; Hazel Eden, soprano, also sang.

COLUMBIA SCHOOL NOTES

The Columbia School's annual chorus, under the direction of Louise St. John Westervelt, is scheduled for Kimball Hall, March 30. Miss Westervelt has assembled a varied program of the old classics, folk songs and modern compositions. The soloists will be Clifford Bair, tenor, and Robert Sheehan, pianist. Mr. Bair will present the song cycle, Eliland, by Von Fielitz, a former member of the school faculty. Mr. Sheehan plans to include in his group Caprice and Fugue from Alceste; Gluck; Saint-Saens; and two modern compositions by Debussy and Ravel. Marie Briel will accompany the chorus; Lester Groom will act as organist; and a violin obbligato will be played by Lois Dangremond. Elwood Kraft is to be the accompanist for Mr. Bair.

On March 1 in the School Recital Hall, a

joint musicale was given by Mary Curry Lutz, pianist, and Grace Parmele, soprano. Mrs. Lutz is doing graduate work for a Master Music degree; and Miss Parmele is completing work for a Bachelor degree.

Each season Columbia School of Music is ably represented in the Young American Artists series conducted by Jessie B. Hall. On March 3 in Curtis Hall, Jeuel Prosser, contralto, made a professional appearance in the series. Miss Prosser has been trained by Louise St. John Westervelt.

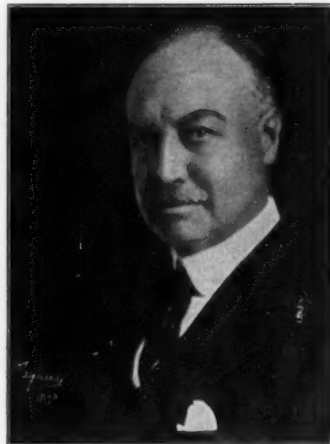
Sally Holt Davis, graduate of the school, has opened a private piano studio in Charlotte, N. C.

Pupils of Walter Spry will be heard in a program in the School Recital Hall, March 15. Mr. Spry has also arranged a series of concerts by the Spry Scholars, to be given in Evanston for the scholarship fund.

The Columbia School Chorus will appear in the Ballroom of the Stevens Hotel, March 17, under the auspices of the D. A. R.

WALTER SPRY PRESENTS TWO CONCERTS

Two concerts at the Evanston Woman's Club were presented by Walter Spry on



WALTER SPRY

February 16 and 23, introducing guest artists and several students of this pianist and pedagogue. The first program brought Arthur Kraft, tenor, as guest. He sang three groups with artistry and finesse and won the approbation of his listeners. Eulalia Herrmann, a gifted student from Mr. Spry's class, played pieces of Fauré, Schumann, Chopin, Chasins, Niemann, Hummel, Grieg, and the Schulz-Evler transcription of Strauss' Blue Danube waltz, in praiseworthy manner. Evelyn Goetz, another Spry exponent, assisted Mr. Kraft admirably as accompanist.

The second program was unusual in make-up and performance, and was doubly enjoyable because Mr. Spry took part in the trios which opened and closed it. Haydn's trio for piano, violin and cello, No. 1, had excellent performance by Mr. Spry, Lois and Florence Dangremond; and the Mendelssohn trio op. 49, played by the same artists, brought the concert to a delightful close. Evelyn Goetz was the piano soloist, and not only proved herself a commendable disciple of the Spry piano method, but also a pianist of ability and intelligence. Mrs. Goetz' listeners were enthusiastic in their approval of her fine playing of Sgambati's Nenia theme and variations; the Chopin E major nocturne; Neri's Ronde des Lutins; Debussy's Danses de Delphes and Rain in the Garden; Walter Spry's Portrait; and Dohnanyi's C major rhapsody.

CHICAGO MUSICAL COLLEGE ACTIVITIES

The monthly piano musicale of the junior department was held February 19 in Recital Hall. Seventeen children participated in the program, which was representative of the work being accomplished in the preparatory department.

Wilma Scheer, violinist, scholarship pupil at the college, appeared as a guest soloist at the piano recital of students of Dorothy Crost and Bernice Jacobson in the Little Theatre on February 26.

A joint concert by twenty-two piano pupils of Dorothy Desmond and Lawrence Beste was given in Recital Hall, March 4. Guest

soloists were Hilda Eisenberg, soprano pupil of Frantz Proschowski; Marjorie Dorn, pianist, studying with Rudolph Ganz; and Wilma Scheer, scholarship student of Max Fischel.

Florence Hazzard, dramatic soprano, pupil of Mme. Arimondi, appeared as soloist at the installation of a new chapter of the Veterans of Foreign Wars on the West Side, February 19.

Helen Coe Watt, lyric soprano, Proschowski student, presented a group of songs at the tea given by Gertrude Gahl, of the piano faculty, at her home. Miss Watt was accompanied by Miss Gahl.

Edward Collins' next recital and master class at St. Catherine's College, St. Paul, Minn., will be on March 10. Beulah Shirley, artist summer pupil of Edward Collins, is appearing over the radio and fulfilling recital engagements in Atlanta, Ga. She is also teaching a large class.

Solon West, baritone, who formerly studied with Graham Reed, has returned from a tour with the University Extension Division Lyceum through Kansas, Wisconsin and the East.

Bernard Schowalter, tenor pupil of Vernon Williams, was soloist with the Chicago Philharmonic Singers at the Albany Park Methodist Church, February 28.

AMERICAN CONSERVATORY NOTES

Mabel Pence, artist student of D. A. Clippinger, of the American Conservatory, will appear in a song recital in North Manchester, Ind., March 5. Alvin Voran, also a Clippinger pupil, sang the baritone solos in the Seven Last Words by Dubois at St. Paul's English Lutheran Church, Evanston, February 21.

Lulu Giesecke Butler, of the violin faculty, presented several of her junior pupils in recital in the Civic Centre Building, Flossmoor, February 28.

Verna McCombs introduced her voice pupils in an evening program at the conservatory, February 24.

Samuel Dolnick, artist pupil of Mischa Mischakoff, was soloist with the Chicago Symphony Orchestra, January 30, playing the Mozart D major concerto. Sol Nemkovsky, also a student of Mr. Mischakoff, played the Brahms D major concerto recently with the People's Symphony Orchestra.

Henry Jackson, piano student of Earl Blair, was heard from Station WMAQ, February 23, as soloist with the orchestra, under the direction of Dr. Frank Waller. Mr. Jackson played the E minor étude by Chopin, and the Liszt second Hungarian rhapsody.

Carl Songer's voice pupils gave a musicale at the conservatory February 28.

Othella M. Oglesby, graduate of the public school music department of the conservatory, has been engaged as director of music in the high school, and supervisor of music in the elementary schools of McAllister, Okla.

EDITH MANSFIELD TO WEAR PETER IBBETSON GOWN

Edith Mansfield will wear the gown created for her concert appearances as The Duchess of Towers in Peter Ibbetson when she appears at the Beachview Twilight Musicale, March 13. Miss Mansfield was the first to introduce Deems Taylor's City of Joy, when she made her debut in the Young American Artists Series here, and this she will include in her Beachview program. JEANNETTE COX.

Dr. Carl Gives Judas Maccabaeus

At the First Presbyterian Church, New York, Dr. William C. Carl presented Handel's oratorio, Judas Maccabaeus on February 28, and completed the program by playing Handel's overture to the Occasional Oratorio as a prelude, and the allegro from the fifth sonata by Guilman as postlude. The oratorio was given by the motet choir of the church and the church soloists—Mildred Rose, Amy Ellerman, Dan Gridley and Dudley Marwick.

Notices distributed to the congregation announced that in celebration of Dr. Carl's fortieth anniversary with the church, he would give organ recitals on March 1, 8 and 15, assisted by distinguished artists. There will be a repetition of the Vaughan-Williams mass on Good Friday, and the Messiah on Easter. The church will tender a dinner to Dr. Carl, March 17.

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Molinari Again Acclaimed at Philadelphia Orchestra Concerts

Mae Mackie Soloist With Upper Darby Orchestra—Grand
Opera Company Gives Faust—Grobani in Recital—
Conservatory Faculty Concert

PHILADELPHIA, PA. — The Philadelphia Orchestra concerts of February 19 and 20 were conducted by Bernardino Molinari, who again achieved success with his artistic readings. Two Bach preludes, transcribed for string orchestra by Pick-Mangiagalli, were finely interpreted and performed. Molinari brought out each smallest voice with the utmost clarity, while the various sections of the orchestra did excellent work. The Beethoven Pastoral symphony fared equally well. Deems Taylor's five pictures from Lewis Carroll's Through the Looking Glass were thoroughly enjoyed, with particular honors to the wood wind instruments. Smetana's overture to The Bartered Bride, the closing number, was played with verve and skill. Molinari was recalled many times.

Bernardino Molinari, for his third week as guest conductor of the Philadelphia Orchestra, again presented several novelties on a program which opened with the Haydn symphony known as "the one with the kettle-drum roll." This was followed by a set of Antique Dances and Airs for the lute of the sixteenth and seventeenth centuries, transcribed by Respighi for woodwind, brass, harp, cembalo, timpani and strings. The second half of the program opened with another novelty, Winter, from The Four Seasons by Antonio Vivaldi; followed by still another, A Pagan Poem (after Virgil) by Charles Martin Loeffler, originally written for chamber music, but transcribed for orchestra by the composer, with the piano as the solo instrument. The soloist was Heinrich Gebhard, who gave a splendid interpretation of the work, skillfully blending his instrument with the orchestra. Ravel's Bolero closed the concert.

MAE MACKIE SOLOIST WITH UPPER DERBY ORCHESTRA

Mae Mackie, contralto, pupil of Schumann-Heink, was the featured artist at the concert of the Upper Darby Orchestra, February 21, in St. Alice's Auditorium. Bruno Einhorn conducted the orchestra in Glinka's Russian and Ludmilla; excerpts from Friml's Firefly; Artists Life (Johann Strauss); Delibes and Meyerbeer numbers; and his own composition, Summer Night. Miss Mackie displayed a voice of good range and tonal quality, used with taste and restraint, in the Habanera from Bizet's Carmen; songs by Rasbach and Lehman; and My Dear, a piece by the conductor.

Donizetti's Linda Revived in Turin

Old Opera Wins Acclaim—New
Orchestra and Chamber
Music Ensemble

TURIN (ITALY).—This city, which the Italians call Torino, has recently resumed an important place in the world of music.

A current record breaking success is the revival of Donizetti's Linda di Chamounix (given at the Regio Opera House), seldom performed because it requires brilliant and costly talent.

As Lucia and Favorita are Donizetti's best tragic music; Don Pasquale and Elisir d'Amore, the gems of comic opera in eighteenth century style; Linda might be said to represent Donizetti's most gentle and romantic music. The libretto, though commonplace in plot, gives many occasions for separate arias some of which, like Lasso nel Cielo, O luce di quest' anima, and Ambo nato, have won general renown.

The cast included Toti del Monte, De Muro Lomanto and Carlo Galeffi. Six or seven curtain calls followed each act, and there was, too, much open-scene applause. The theatre was completely sold out long before each performance.

The next operatic novelties of the Torino season will be revivals of Cimarosa's Giannina and Bernardone, and Pergolesi's Serva Padrona, both eighteenth century classics of comic opera.

ORCHESTRAL AND CHORAL

The new Torino Symphony Concert Society programs for this season (with various conductors, soloists, and the Poliphonic Choral Society) offer Il combattimento di Tancredi e Clorinda (Monteverdi); concerti and solos (Corelli); The Four Seasons (Vivaldi); Mozart's Serenade in D for two orchestras, Haffner Symphony, Symphony Concertante for oboe, clarinet, etc., and Jupiter Symphony; Beethoven's first five symphonies, La chasse—L'ours—Trauer—Le midi—La Tempête symphonies (Haydn); Idillio di Sigfrido (Wagner); Scotch Sym-

phany (Mendelssohn); symphony (Franck); Brahms' first symphony; Note sul Monte Calvo (Moussorgsky); Capriccio spagnolo, Scheherazade (Rimsky-Korsakoff); La Valse (Ravel); and the Petite Suite of Stravinsky. There will also be presented in addition to some very modern works, an oratorio (probably Jette by Carissimi); a cantata by J. S. Bach; and the oratorio, King David, by Arthur Honegger.

PHILADELPHIA CONSERVATORY FACULTY CONCERT

The Philadelphia Conservatory of Music presented three of its faculty members in joint recital at the Ethical Culture Society. They were Susanna Dercum, contralto; Aurelio Giorni, pianist; and Charlton Lewis Murphy, violinist. Miss Dercum, with Allison R. Drake at the piano, revealed vocal and interpretative qualities in numbers by Beethoven and Schubert. The instrumentalists joined in Franck's sonata in A and Schumann's sonata in A minor, both given excellent performances. Mr. Giorni was also heard in Chopin and Brahms numbers and two études of his own composition, in all of which he was enthusiastically applauded.

PHILADELPHIA GRAND OPERA COMPANY

Gounod's Faust was the offering of the Philadelphia Grand Opera Company on February 25. The cast comprised Charlotte Boerner (Marguerite); Dimitri Onofrei (Faust); Ivan Steschenko (Mephistopheles); Conrad Thibault (Valentine); Irra Petina (Siebel); Abrasha Rodofsky (Wagner); and Edwina Eustis (Marthe). The performance included the rarely given Walpurgis Night ballet in the last act. Sylvan Levin conducted. The production, from both histrionic and musical standpoints, was of customary excellence. The principals were in good mood and voice and fully cognizant of the dramatic potentialities of their roles. The ballet, with Catherine and Dorothy Littlefield, Dorothy Hubbard and Douglas Coudy as solo dancers, was a colorful and pleasing spectacle. The audience was cordially applaudive. E. F. S.

phony (Mendelssohn); symphony (Franck); Brahms' first symphony; Note sul Monte Calvo (Moussorgsky); Capriccio spagnolo, Scheherazade (Rimsky-Korsakoff); La Valse (Ravel); and the Petite Suite of Stravinsky. There will also be presented in addition to some very modern works, an oratorio (probably Jette by Carissimi); a cantata by J. S. Bach; and the oratorio, King David, by Arthur Honegger.

CHAMBER MUSIC FEATURED

Not content to have founded a symphonic society, the Torinese have organized also an ensemble for chamber music, called Musica Nostra (Our Music). The name makes evident the ambition of this association, which it to bring to light Italian musical productions of artistic value. The composers represented will be Monteverdi, Frescobaldi, Scarlatti, Corelli, Torelli, Vivaldi, Pergolesi, Viotti, Pugnani, Somis, Paganini, Rossini, Bellini, Donizetti, etc. This movement shows an awakening of Italian musical patriotism, and a realization of the many gems of Italian tonal art which have been neglected since the successful invasion into Italy of German music. DOROTHY STILL.

Child Pianist Soloist with Detroit Orchestra

DETROIT, MICH.—Victor Kolar provided a sensation at the Detroit Symphony concert of February 18 when he presented as soloist in the Mozart piano concerto May Evelyn Jirasek, nine years old. The youthful protagonist, blonde and curly-haired, took her seat at the piano with all the aplomb of a seasoned artist, and proceeded to astonish the audience by her poise, technic and musicianship. Stormy applause rewarded her at the close of the number, two large baskets of flowers and numerous recalls, to all of which she responded with smiling serenity. Her family was present in the Gabrieliwitsch box.

Another novelty on the program was Alexandre Tansman's Sonatine Transatlantique, a symphonic array of American dance rhythms. There were also Casella's Italia rhapsody, and the Sibelius first symphony. B.

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MISCELLANEOUS MUSICAL EVENTS

STUDIO NOTES

Madge Daniell

The following pupils of Madge Daniell have registered their activities: Odette Klingmann, soprano, was soloist for the Catholic Sisters at the Dominican Convent Fair in January at the Astor Hotel, New York City. Ruth Lydon, soprano, sang at the annual minstrel show of the Allwood, N. J., Improvement Association, February 19 and 20, given for the benefit of the unemployed at the Country Club and High School Auditorium.

Harold Hennessey, tenor, is host and entertainer for National Tours on cruises to the West Indies and Cuba. Anne Pritchard and her brother, Ed, are booked solidly over RKO in the former's act of singing and dancing. Helen Arden and Harry Shields opened at Loew's with their own act. Joe Fishman, tenor, and Walter Turnbull, baritone, are engaged to sing Olivet to Calvary for the Good Friday Services at the Dutch Reformed Church, High Bridge, N. Y.

Fay Foster

Magdalen Helriegel has given many recitals this season as a reader to music. At the late meeting of the New Jersey State Federation of Women's Clubs in Hackensack, she gave Hood's Song of the Shirt, with musical background by Fay Foster, and How Beautiful Were Once the Roses, with Miss Foster accompanying. Miss Helriegel has been re-engaged for three appearances next season by New Jersey clubs. She has studied exclusively with Fay Foster.

Miss Helriegel, Tina Valentino, Carol Austin, Henry Tietjen, Isabel and Edwin Hatfield, all from Fay Foster's studio, appeared recently in a costumed Chinese and Japanese program at the Brooklyn Women's Club. In the audience were Mr. and Mrs. John Philip Sousa, Mr. and Mrs. Huntington Woodman and Mr. and Mrs. Carl Tollefson. On April 5, Miss Helriegel will be presented in a group of readings to music at the Chaminade Club, Yonkers, N. Y., Miss Foster at the piano.

Yeatman Griffith

Richard Dennis, tenor, a 1930 Atwater Kent national prize winner, has been engaged by NBC as soloist for the Young Artists Light Opera Company, which is giving a series of operas over WEAJ every Tuesday. The debut opera was Chimes of Normandy, February 9; the following week, The Mascot; and February 23, The Geisha.

Mr. Dennis is also a member of the mixed quartet called the Morning Choristers of NBC, which gives the Morning Devotions program over WEAJ every day.

Helen Wesser, coloratura soprano, was

soloist at the annual banquet of the Standard Oil Company of New Jersey, which was held at the Waldorf-Astoria, New York, February 4. She sang Ah fors e lui, from Traviata, a group of English songs, and several encores. On February 21, Miss Wesser gave a recital at the Women's University Club, New York, assisted at the piano by Howard Kubic. Her program consisted of arias, French and Italian classics, and old and modern English songs. Mr. Kubic played a group of Chopin.

Marjorie Brundage, soprano and public school music supervisor of Hackensack, gave a musical program for the Daughters of the Revolution, Hackensack (N. J.) Chapter, at their January meeting. She was assisted by Thelma J. Dunn, pianist. All are artist pupils of Yeatman Griffith.

Alberto Jonás

Eugenia Buxton, artist pupil of Alberto Jonás of New York, recently presented a piano recital before the Three Arts Club, New York. Another recent appearance of the young Memphis pianist was as soloist with the Minneapolis Symphony Orchestra.

Mildred Gordon, another Jonás student, filled a reengagement as soloist of the Wildwood Schumann Club, Wildwood, N. J. The Wildwood Tribune commented: "Mildred Gordon, of Philadelphia, the thirteen-year-old pianist whose art so delighted music lovers here in two previous performances, was again the soloist of the Schumann Club. The club members who heard her were astonished at the beautiful manner in which her program numbers were rendered, with a deep appreciation of the mood of each composer and an even greater technical skill than formerly."

Wilson Lamb

Artist-pupils of Wilson Lamb, vocal teacher of Orange, N. J., who have fulfilled recent engagements, are: Burnerene Mason, contralto, at the Y.M.C.A., Montclair, February 7, and at Peddie Memorial Church, Newark, February 14. Whitfield Groves, baritone, sang at the studio of Mr. Lamb, February 14. Miss Mason and Thomas Richmond, baritone, are scheduled for appearances, March 18 and 29. Miss Mason will be guest artist with the Verdi String Ensemble at Mr. Lamb's studio; and Mr. Richmond will give a recital at Central High School Auditorium, Newark.

Marta Milinowski

Miss Chittenden invited guests to hear Marta Milinowski, professor of music at Vassar College, in her piano recital of February 19, at the American Institute of Applied Music, New York. Many listeners were former Vassar classmates, for whom Miss Milinowski gave a program by Raff, Chopin (the nocturne in B major particularly well played), Brahms, Debussy, Pou-

lenc and Tedesco. The last-named composer was represented by his Old Vienna waltz, brilliantly performed. The many hearers evidenced their appreciation of the pianistic gifts of Miss Milinowski. F. W. R.

Cesare Sturani

Cesare Sturani, New York teacher and coach, presented several of his artists in a delightful recital at Steinway Hall, February 16. The fashionable audience thoroughly enjoyed the program and gave each of the singers a merited, warm reception.

Helena Gleason, soprano, and Myrtle Leonard, contralto, opened the program with Mendelssohn's Autumn, in which their voices blended admirably. Miss Leonard, soon to be heard in the world premiere of Respighi's new work under the baton of the composer, sang three songs which manifested the emotional quality of her voice, interpretative skill and fine musicianship. The contralto closed the program in another duet with Dorothy Janice singing Mendelssohn's On Wings of Song. Miss Janice chose two arias by Massenet and Cilea, as well as Love Has Eyes by Bishop. Her voice is pleasing, and she made a favorable impression. Miss Gleason sings well and with clear diction. A charming personality is an added asset to her promising voice.

Faina Petrova, mezzo-soprano of the Metropolitan, gave three songs and a Turkish number, as encore, which aroused enthusiasm. Pietro Cimara, at the piano, furnished his usual sympathetic accompaniments. Before the end of the evening Mr. Sturani thanked the audience for their cordiality to "his girls." J. V.

Press Comments

Sukoienig Plays with Members of Boston Symphony

On February 16, in Newport, R. I., Sidney Sukoenig, pianist, played the Schumann concerto with thirty first-desk players of the Boston Symphony Orchestra. After the concert, Mayor Sullivan of Newport invited the players, their conductor, Arthur Fiedler, and Mr. Sukoenig to a reception at his home. Following Mr. Sukoenig's Newport recital, the Daily News commented: "Sidney Sukoenig gave a revelation of the ideal way to play the Schumann concerto. The young artist tossed off the beautiful, perfect scales, and other difficulties delightfully. Recall after recall was given him. He finally played an encore and this too held the audience."

Mr. Sukoenig will make a second appearance with Walter Damrosch and the NBC Symphony Orchestra, playing the solo part of d'Indy's Song of a Mountaineer Sym-

phony. On March 17 he will play in Elmira, N. Y., for the Thursday Morning Musicales.

New Jersey Orchestra in Concert

The New Jersey Orchestra, Rene Pollain, conductor, was heard in the first of its mid-season pair of concerts at Mt. Hebron High School Auditorium, Upper Montclair, N. J., February 15. The concert was repeated in Orange, N. J. The program included Beethoven's first symphony; Mozart's concerto in E flat major, for violin and orchestra, Francis Macmillen, soloist; and Saint-Saëns' Carnival of the Animals, with the piano parts performed by Arthur Peterson and Harriet Heilig, and the viola soloist in The Swan, by Russell B. Kingman, president of the orchestra. The Montclair Times commented: "The playing of the orchestra can only be described in terms of the highest praise." The Newark Sunday Call: "There was not the slightest sign of effort or hardship in the orchestral divisions. Each player seemed to grasp the meaning of the able leader's interpretative movements, and contributed to what proved to be two of the best orchestral concerts ever given in these parts." The Newark Evening News: "Playing before an audience that left scarcely a vacant seat in the large auditorium of the Mt. Hebron Junior High School in Upper Montclair last night, the New Jersey Orchestra added another spray of laurel to the large wreath it now possesses."

Montreal Likes Elba

Montreal apparently enjoyed the Traviata of Madeleine Elba, for La Patria commented: "Miss Elba, particularly, demonstrated a talent of the first order. The voice is very flexible and of a beautiful quality. She was fully competent to support this dramatic role and sang with beautiful sentiment but never exaggerating the despair of Violetta, which fact won the public sympathy here. She was justly applauded and recalled."

The Gazette ran: "Her voice, joyous and triumphant, vibrated to the roof of the theatre. Even had there been no music, Miss Elba's acting would have carried the story to her audience. Her face and gestures mirrored the story of her trials."

And the Daily Star carried: "Her voice, of excellent quality, admirably fitted the part and she used it with intelligence, never singing high tones for their own sake."

Damiani in Concert and Opera in South America

At the close of the Chicago Civic Opera engagement in Boston, Victor Damiani, baritone who joined the Italian wing of the company this season, left for South America, where he will sing concerts in Uruguay before proceeding to Buenos Aires for the annual season at the Colon. A native of Montevideo, Mr. Damiani first sang at the Colon.

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Music Notes From Coast to Coast

BIRMINGHAM, ALA.—The first of a series of monthly Sunday afternoon even-songs, under the auspices of the Music Guild of the Congregational Community Church, Corrie Handley Rice, organist and director, was presented at the Strand Theatre. Those singing at the first musicale were Lucile Roberts Brooks, soprano; Eve Girardi Couliette, contralto; Vernon Noah, tenor; M. B. Hinman, bass. An instrumental trio, Harold Johnson, violinist; Irvine Taylor, cello; Corrie Rice, organ, and a women's chorus, composed of Mmes. McCraith, Meriwether, Weir, Cranmer, Galley, Casebier, Reed, Glenn, Beddow, Foster, Chambers, Edith Jones and Cornelia Perryman, were also heard on this occasion.

Almost a little symphony orchestra is the Young People's Orchestra of the Southside Baptist Church, which gives sacred concerts under the direction of James F. Sulzby, Jr. Sixteen players compose the orchestra, the instrumentation being as similar to that of a symphony orchestra as the number allows. The personnel includes: A. M. Reid, Lawrence Carnegie, Jack Jarvis, John Saucier, Bennett Adams, Thomas Widener, Oscar Ketcham, William Madison, E. Z. Yeager, Joe Gray, Willa Dean Yeager, Emmett Wright, Grace Collier, accompanist; Carl F. McCool, concertmaster; W. B. Wise, business manager, and Mr. Sulzby. A recent concert of the orchestra was supplemented by a musical prologue, sung by Ruth Peterson, Edith Caldwell and the church choir, under the direction of Paul de Launay, with Jack Bailey as soloist.

Irene Williams Phillips addressed the Junior Music Club at the Birmingham College of Music, on The Fugue; Its Form and History. Illustrations at the piano from Bach's Well-Tempered Clavichord, were played by Mary Blair Bartlett. A talk on Robert Goldsand, pianist, was given by Lucia Patton.

Dean Guy C. Allen, of the Birmingham College of Music, has inaugurated a course of musical orientation, which has met with favor by a large coterie of the musically interested.

Louise Vail, director of the Preparatory Department of the College of Music, arranged a recital at the college from the classes of Dean Guy Allen, Elizabeth Wingo, Mercedes Hamilton, LaVerne Brown, Mrs. Allen and Mrs. Hendricks.

Vera C. Howze, of Demopolis, Ala., has arrived in Birmingham to become associated with Carol Wilson Luke in her Mountain Terrace studios. Mrs. Howze is an accomplished organist and pianist. She studied with prominent masters at the Cincinnati Conservatory of Music, and has been an active leader in Demopolis musical circles.

Estella Allen Striplin, soprano, appeared in concert in Greenville, Ala., under the auspices of the Choral Club of that city. She was assisted at the piano by Irene McWilliams Phillips, who also played a group of solos.

The Birmingham Association of Music Teachers held its February meeting in the cathedral studio of WAPI, when the subject, Great Vocal Teachers, was discussed. Mrs. Walter Heasty talked on the Art of Coloratura Production. Papers were read by Mmes. J. Ward Nelson, E. L. Carter, and W. T. Ward. Vocal selections were sung by Eleanor Mathews, Cornelia Perryman, and Mrs. W. T. Ward.

Abigail Crawford pupils appeared in recital recently.

Alice Graham presented a group of stu-

dents from her classes in a studio recital. The Birmingham Philharmonic Orchestra, which has been in process of organization for some time, made its debut at the Alabama Theatre recently. The performance was enthusiastically received. Fred Wiegand is the conductor.

FORT WORTH, TEX.—The outstanding musical event of the season here, thus far, was Josef Lhevinne's recital. This was the initial concert under the managerial banner of the newly formed Civic Music Association, and a more auspicious initiation could hardly be desired.

The program offered a Mozart sonata; an archaic Hummel rondo; a Chopin group of ballads, preludes and études; a group of Scriabin; and the Balakireff Islamey fantasia (new to our public). Audience and artist were in accord with each other from the start, a convincing evidence of which was the reception given the Mozart. But in Chopin came the artistic climax of the evening.

In the audience, serene and smiling, with no tickets to count and no financial wizardry to accomplish, sat Mrs. John F. Lyons, who for a decade has personally borne the responsibilities of that form of gambling known as the concert game.

The engagement of Maude Adams and Otis Skinner, in which Miss Adams took the role of Portia and Mr. Skinner was Shylock, had an interesting musical angle. Theodore Zarkevich, formerly musical director for Eva Le Gallienne, led a stage band playing the lute. The pit conductor was Paul Tietjens, composer of the Wizard of Oz and a contemporary of De Koven and Herbert.

Among Fort Worth citizens whose musical activities are of interest are two pianists, Virgean England Estes and Mary Alberta Mueller. Mrs. Estes is in New York at the studio of Edwin Hughes, and will give a Town Hall recital this month. Miss Mueller has returned to this country after a season with Artur Schnabel in Berlin, and is now working with Siliti in New York.

Among recent visitors were Andrew Hemphill, a former Fort Worthian, who is now head of the music school of Birmingham-Southern College (Ala.), and Janet Jenkins and Jane Gillam, talented young flutist students of the Eastman School of Music, Rochester, N. Y.

The Woman's Club of Texas Christian University has inaugurated a series of musical programs for the third Sunday of each month in the University auditorium. The second event had as performers, Claude Sammis, violinist; David Bruce Scoular, tenor; and Adeline Boyd, accompanist, all members of the faculty. Mr. Sammis' principal offering was the Vivaldi A minor concerto, which he interpreted with characteristic vivacity. The accompaniment was provided by a string quartet and piano. Mr. Scoular was at his best in a German group, including Schubert, Brahms, Trunk and Strauss. His restrained vocalism and admirable textual enunciation were noteworthy.

Helen Fouts Cahoon, head of the voice department at Texas Christian University, attended the annual conference of Civic Music Associations in Chicago as designated delegate from this city.

The proximity of Dallas and Denton to this city creates a concert field for our people offering more attractions than one city could support alone. Especially since the formation of the Civic Music Association here, Dallas and Fort Worth members have been attending each other's concerts. The latest visitation to Dallas was for the Mary Wigman appearance. Denton, though a smaller town, has a significant concert season as the seat of the College of Industrial Arts and the North Texas State Teachers College.

We heard the Barrère Little Symphony at C. I. A. last month. It was the first visit to these parts of this admirable aggregation of artists and specialists, and their playing encouraged a new devotion to ideals in those of us who direct ensemble groups. Perhaps the most impressive number on the Barrère program was an orchestration of Griffes' The White Peacock. E. C. W.

HARRISBURG, PA.—The Community Choral Society gave its second concert at Fahnestock Hall, January 28; with Jacques Jolas, pianist, as soloist. Accompaniments were played by Helen Sweger Stone and DeWitt Waters. The Community Choral Society is an unusually fine organization of over sixty colored singers. The recital given on this occasion was an artistic success.

MIAMI, FLA.—John Charles Thomas delighted a large Miami audience at a concert February 16, sponsored by the Manzuca Music Club. He has an admirable

(Continued on page 36)

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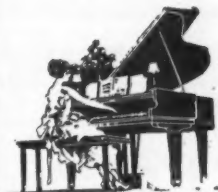
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Music Notes From Coast to Coast

(Continued from page 35)

style of singing and is always a master of technical difficulties.

Lester Hodges gave a group of piano solos. His accompaniments for Mr. Thomas were played with much feeling and sympathetic support.

Mana-Zucca played for Mr. Thomas in his last group made up of her songs. Ocean, performed for the first time, has a brilliant and powerful structure and was warmly received. He also sang Rachein, Big Brown Bear, I Love Life, and for an encore Nichavo.

Mr. Thomas' other numbers were Tu lo Sai (Torelli); Air From Comus (Arne); Ruhe, Mein Seele (Strauss); Ständchen (Brahms); Der Ton (Marx); Soir and Fleur Jette (Fauré); Priere du Soir and Chanson de la Puce (Moussorgsky).

MINNEAPOLIS, MINN.—The absence of the Minneapolis Symphony Orchestra during February seems to slow down the local concert season. The Apollo Club gave its second concert of the season at the Lyceum Theatre, February 11, with Richard Czerwonky, violinist, as soloist. Mr. MacPhail led this fine male chorus to another success, and Mr. Czerwonky was welcomed royally.

Sigrid Onegin appeared on the University Concert Series February 10 at Northrop Memorial Auditorium, for her fifth successive season. In a program designed to display her remarkable coloratura and emotional ability, she again convinced a large audience of her pre-eminence in this field. Encores lengthened the concert almost by half.

Dr. Sigrid Karg-Elert, of Leipzig, gave an organ recital in St. Mark's Church, February 14, to a large congregation.

The University Singers revived Robin Hood for three performances at Northrop Memorial Auditorium, February 18-19-20. Agnes Rast Snyder played Allan-a-Dale, and Edward Andrews was cast as the Sheriff of Nottingham. The other roles were filled by University students: Gretchen Stieler, Minna Pepinsky, Dorothy Owens, Harold Klancik, Kenneth Schon, Sheldon Gray, William Newgard, and Parke Heffern. The orchestral accompaniments were played by the University Symphony Orchestra. Costumes, scenery and properties were made in the shop of the University Singers, which has organized an opera work shop. The presentation was under the direction of Earle G. Killen.

The Minneapolis Symphony Orchestra gave its homecoming concert, February 21, offering one of the programs which achieved the greatest success on the five weeks' tour: the first Brahms symphony; Don Juan of Strauss; Mendelssohn's scherzo from the Midsummer Night's Dream music; and the Weinberger polka and fugue from Schwanda. Ormandy and his men gave a superb concert and were heartily welcomed. With the return of the orchestra, the concert wheels are again turning at normal speed. E. G. K.

NEW ORLEANS, LA.—The stamp of enthusiastic approval was added to the increasingly widespread acclaim of the new luminary in symphonic fields, Eugene Ormandy, conductor of the Minneapolis Symphony Orchestra, by the New Orleans Philharmonic Society audience during the annual visit of the orchestra. Ormandy is possessed of a vivid, dynamic personality, and conveyed conviction in the response to every move of the baton.

The first intimation of the artistry of Ormandy came with the opening Sunday "Pop" concert, when material which has become hackneyed to musicians' ears assumed a new individuality under his directing and the interpretations of the Tannhäuser overture, the Tchaikovsky 1812 Overture, the Blue Dan-

ube Waltz and Bach's Air for G String, brought new points of interest. However, the limelight that afternoon played upon Ralph Squires, youthful winner of a New Orleans Philharmonic scholarship, who was making his bow to that society as solo pianist after several years study at the Chicago Musical College, where he was the recipient of many prizes. The audience, keenly critical of the progress of their protégé, noted in Mr. Squire's performance of the Grieg concerto a well developed technique and crystalline tone production.

The Minneapolis Symphony gave two more concerts during its stay. Probably the more interesting program for a local audience was that devoted exclusively to Wagner—the Liebestod from Tristan and Isolde, the introduction to the third act of Lohengrin, the Prelude to Die Meistersinger, and excerpts from the Ring of the Nibelung. The other performance was divided into the classicism of Beethoven's Egmont Overture, and his fifth symphony in C minor, and the Modernism of Strauss, Debussy's hypnotic Afternoon of a Faun, and the suite from The Fire Bird of Stravinsky.

Guy Maier, imitatively appealing in piano recitals for children, enjoyed unalloyed enthusiasm from the Junior Philharmonic Society, which eagerly clamored upon the stage and imaginatively followed the peregrinations of soldier life he depicted in Klauer's The Rooky Squad, Rameau's Tambourine, and A la Turque of Haydn. Selections from a book of songs composed by little Bob and Ted Maier were delightful, as were the portrayal of Mozart's life with charts, slides and some of his music. Boite a Joujoux, also accompanied by lantern slides, concluded a charming afternoon.

Ferdinand Dunkley appeared in an organ recital under the auspices of the Temple Sinai Sisterhood, assisted by Henri Whermann, violinist. Their playing of Overture Triomphale paid tribute to its late composer, Giuseppe Ferrara, a resident of this city for many years. Other outstanding numbers were Elgar's prelude to the Dream of Gerontius; Lento from Russian Concerto by Lalo, Cesar Cui's Berceuse; and Finlandia of Sibelius.

Two promising organ pupils of Mary V. Molony were introduced recently by their instructor: Byron Gautreaux, in a program of Bach, Mendelssohn, Dubois and Saint George, and Sykes Williams, a blind organist, who played a Bach prelude and fugue, followed by Mendelssohn's second sonata in C minor, and two miscellaneous groups.

Mildred Butz and Julia Lejarza, sopranos, were presented in recital by Marie Norra. They were assisted by Lucienne Lavedan, harpist; Marie Theard and J. L. Segar, pianists. The program was devoted to French composers chiefly, having as one of its special points of interest Le Bananier by Louis Moreau Gottschalk, a native of this city.

PORTLAND, ORE.—According to the annual financial report of the Portland Symphony Society, the orchestra faces a deficit of \$9,000, the actual expenses of the orchestra being approximately \$67,500, against the \$58,500 earned through seat sales, season tickets, etc. The conductor and players have agreed to meet a portion of the shortage by donating ten per cent of each week's salary, which will approximate \$4,500, leaving the balance to be raised by public contribution. The Portland Symphony Society recorded its first deficit a season ago, the orchestra up to that time meeting all its obligations from a maintenance fund and seat sale. The organization has sent out a plea to the city's music lovers, asking them to rally to the cause, in order to insure the continuance of the orchestra.

La Argentina recently appeared in the Selby C. Oppenheimer series of concerts, dancing with rare beauty. There was frantic enthusiasm for her and the large audience was loath to let her leave the Public Auditorium. Luis Galve, pianist and accompanist, shared in the honors.

That excellent ensemble, the Kedroff Quartet, favored Portland with a concert, February 16. Presented by Steers & Coman, the singers were triumphantly greet-

ed in the Public Auditorium. The program included The Bells of Novgorod, which had to be repeated; Tchaikovsky's Waltz of Flowers; Cui's Quiet Night; Schlegel's Vespers in a Russian Village; and encores.

The Portland Symphony Orchestra, at its eighth Monday evening concert, played Tchaikovsky's fourth symphony; Debussy's Saabande and Dance (orchestrated by Maurice Ravel); and Borodin's Dances from the Opera of Prince Igor. Conductor Willem van Hoogstraten was recalled many times.

At its sixth Sunday matinee concert the orchestra featured Mozart's concertante quartet for oboe, clarinet, bassoon, horn and orchestra. The composition was delightfully interpreted by William Sargeant (oboe); A. Owen Sanders (clarinet); Herman Beilfuss (bassoon); Charles Walrath (horn); and Conductor van Hoogstraten. J. R. O.

POTTSVILLE, PA.—Robert Braun recently presented the Braun Symphony Ensemble, with G. Lee Berger, pianist, as soloist, in a concert at the Methodist Church. Mr. Berger was featured in the Liszt concerto in E flat, a work admirably suited to display his technical and interpretative gifts. He has a sure, brilliant touch and is endowed with a keen sense of the poetic.

Mr. Braun led his forces in Mozart's Jupiter Symphony; two arabesques by Debussy; and the march from Tannhäuser, as well as providing the orchestral background for the concerto. He is a magnetic conductor and an authoritative musician; and under his guidance the orchestra was consistently excellent as to tone, and unflinchingly precise in attack and dynamic variations. There was a capacity and warmly appreciative audience. R.

Rome

(Continued from page 23)

set numbers easily detached and whistled in the street on the way home. I should not be surprised if this charming little trifle made the rounds of the world's leading opera houses, all the more in that it provides many grateful roles.

Gabriele Santini, the able young ex-Scala conductor (who also presided at the baptism of I Compagnacci) was chiefly responsible for mounting and preparation of Oretta. He conducted with enthusiastic conviction, underscoring each slightest nuance and point in a reading of sparkle and *brio* that alternated on occasion with a discreet sentimentality. The cast was mediocre, save for the minor characters, some of whom, Alessio De Paolis as Lando and Giulio Cirino as Luca (to mention the more important) were admirable. Gianna Paderzini as Oretta proved utterly inadequate vocally. The Count had a wooden voice; and Genovieffa was impersonated by Carmen Melis, solely by grace of her undeniably appetizing physical attributes.

RAYMOND HALL.

American Don José at Paris Opéra Comique

(Special cable to The Musical Courier)

PARIS.—Sydney Raynor sang Don José in Carmen at the Opéra Comique on February 24, the first time an American has appeared in the part. The Flower Song had to be repeated, and the tenor was cordially received. Marguerite Joye made her debut in the title role. She was in fine voice and was applauded warmly. SCHWERKÉ.

Metropolitan Museum Concert

The March 12 program of the Metropolitan Museum of Art free symphony concert, directed by David Mannes, will include Schubert's Unfinished Symphony; Brahms' Variations on a Theme by Haydn; The River Moldau, Smetana; Waltzes from Eugen Onegin, Tchaikovsky; prelude to The Deluge, Saint-Saëns; three excerpts from Götterdämmerung.

Gigli Featuring Benelli Transcriptions

During his transcontinental concert tour, Gigli has been featuring two rare compositions of Palestrina as transcribed by Sandro

Benelli, composer and teacher. The transcription will soon be published.

Metropolitan Opera

(Continued from page 8)

dramatic and affecting delineation to Freia, singing with brilliancy and fancy the short periods allotted to her.

Mme. Schumann-Heink made a welcome reappearance. As Erda she sang her fateful prophecy with remarkable finesse for a woman of seventy years. Her middle voice is still full, rich, and forceful; and only her lower register has been scarred by time. Her delivery of the text and her Wagnerian style were masterful of course. A packed house, with three rows of standees on the orchestra floor, shouted and clapped vociferously when Schumann-Heink came in front of the curtain at the end of the opera. The other artists kissed the operatic dowager affectionately as the company paraded before the curtain.

Windheim gave a remarkably sharp, resourceful, and apt Schützendorf, Wolfe and Tappolet were excellent. Arthur Anderson made his contribution a well etched and outstanding one as Donner. Artur Bodanzky conducted.

Romeo and Juliet, February 26

A Friday evening audience welcomed the return of Grace Moore to the fold of the opera house, as Juliet, a role which she had heretofore undertaken successfully on the same stage.

Miss Moore's inherent euphonious voice and her talent for lyric line, again were revealed amiably and artistically. She sang the Gounod music with delightful smoothness, grace, finish, and a degree of warmth not always consistently present in her performances of other seasons. Her acting, too, has taken on temperamental ardor and she made her portrayal of the heroine thoroughly convincing and romantically affecting. In looks, figure, and youthful appeal, Miss Moore was an ideal Juliet. She made a deep impression on her auditors.

Georges Thill, handsome and graceful, announced as suffering from tracheitis, made a valiant effort; and if the vocal results were naturally not his best, at any rate, his stylistic mastery and refinement were in ample evidence, and he acted the impetuous Romeo with unflinching understanding and ardor.

Gladys Swarthout made a distinct individual hit as Stephano, and her richly colored tones and ease of delivery won their well deserved meed of applause.

Pavel Ludikar, as Capulet, made his minor role a vital contribution, what with tasteful singing and thoughtful portrayal. Ezio Pinza, the benign and resonant Friar Laurent, was another important asset to the performance. Others in the cast were Mme. Henriette Wakefield, and Messrs. De Luca (Mercutio) Bada, Altglass, Picco, Ananian, and Macpherson. Louis Hasselmanns conducted.

Lakmé, February 27 (matinee)

Delibes' tuneful Lakmé drew a capacity audience, with many standees, for the second performance of the season on Saturday afternoon. The cast was the same as previously, with the exception that Frederick Jagel sang the role of Gerald, replacing Georges Thill, who was indisposed. Mr. Jagel gave a graceful, finished, and convincing portrayal, singing with much dramatic warmth and tonal polish.

Lily Pons, charming to gaze upon, and singing with her accustomed clarity and appeal of tone, was given a tremendous ovation following the Bell Song. Gladys Swarthout, Giuseppe de Luca, Leon Rothier, Marek Windheim and others duplicated the excellent impression previously made in their respective parts. The colorful ballet and scenic settings again added to the general effectiveness and brightness of the performance. Louis Hasselmanns conducted.

Il Trovatore, February 27

Another performance of Il Trovatore, at popular prices, brought an enthusiastic audience to hear Elda Vettori interpret the role of Leonora, and Martinelli, that of Manrico. Basiola sang Barnaba, and Petrova was Azucena.

Martinelli portrayed his part with gusto and sang his high tones with such élan that he won thunders of jubilative applause.

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NEW PUBLICATIONS

Hungarian Comic Opera

Reviewed by Leonard Lieblich

Háry János, a comic opera; libretto by Belá Paulini and Zolt Harsányi; music by Zoltán Kodály.

This opus 15, by Kodály, famed Hungarian modernistic composer of today, is not unknown in America, for a suite made up of selections from the score of Háry János as a comic opera was played several years ago by the New York Philharmonic and other orchestras in this country.

Háry János is a fairy tale blend of Baron Munchausen and Till Eulenspiegel, and his incredible adventures, bucolic, amatory, political and otherwise, form the basis of this merry and mischievous burlesque.

Songs, choruses, marches, dances, make up the Kodály music, and he romps joyously with his hero, the errant Háry János. Hungarian atmosphere (including the czardas) pervades the score (brilliantly and masterfully orchestrated) and of course there is extreme rhythmic liveliness. Musical fun is furnished in the clever characterizations, the impishness, the mock pomp, with which the doings of Háry are tonalized.

The text is given in Hungarian and German, and the cover page has an amusing color drawing (the meeting of Háry with Napoleon I) done by the librettist, Belá Paulini. (Universal Edition, Vienna; Associated Music Publishers, New York.)

Piano

Reviewed by Frank Patterson

Scherzo, by Alfredo Squeo.

Interesting is the development of the two principal ideas upon which this tuneful little piece is based. The opening is attractive, flowing gracefully along among tonics and dominants, with some alterations. The next part, in the same key, is too similar to the first, both in form and content, but is effectively extended. After this the composer returns to his opening, varied by new rhythm and structure. This, also, is in the same key—too much of the same key—which the composer himself evidently realized, for he sets the repetition of his second theme in the key of the sub-dominant. For the close, he returns to the first theme in its second form.

The value of this piece is not in its structure, which, though original, lacks effectiveness, but in its importance as good and useful teaching material, both hands having their share in the flowing sixteenth-note passages, with many form and chord changes; and in the grasp of full chords. (Edward Schuberth & Co., New York.)

Vocal

Reviewed by Frank Patterson

Song at the Morning, by Grace E. Bush.

Also called *Top o' the Mornin'* (it ought to be *Top o' the Mornin'*), this is a rollicking song with a poem by J. W. Foley. Unaffected music, unpretentious, honest, good humored—different from much of the new music that comes to this reviewer's desk. Sure to be a real success with people who like real things. (Saunders Publications, Los Angeles.)

Two Comic Songs for Mixed Chorus, by Haydn.

Good old Papa Haydn, who died in 1809 at the age of 77, was fond of his humor, as were other serious composers of his day. He and they often amused themselves by writing comic masterpieces. Haydn makes one such tidbit from the dumbness of the fish, and the other from loquacity of the wine drinker. He calls it *Die Beredsamkeit* (Eloquence). The name of the poet is not given on the published score—it may be unknown. The translator is M. W. Pursey, but the English words fail to reproduce all the German humor.

The other piece is *Die Harmonie in der Ehe* (Harmonious Wedlock), the words of small import, but made amusing by the manner in which Haydn has treated them in his music. The humor in both of these pieces is unforced, and the refinement and dignity of the classic style is consistently retained. The music is genuinely comic. (Universal Edition, Vienna; Associated Music Publishers, New York.)

Evening, a mixed chorus by Zoltan Kodaly.

Any reactionary who would be convinced—even against his will—of the possibilities of modern advances in harmonic freedom, should let his senses come under the charm of this lovely, quiet, colorful chorus. Kodaly separates his voices so that the writing is sometimes in nine parts, and uses modern counterpoint, modern harmony and modern modulation (or, should one say, key-mixtures) in a manner that adds materially to the beauty of the melodic line, which is traditional, though fragmentary. The whole work is deeply impressive, and there are lavish opportunities for choral effects. (Universal Edition, Vienna; Associated Music Publishers, New York.)

Flames, by McNair Ilgenfritz.

With a lyric that looks like "Broadway Stuff," the sort that is written after the

composer has completed his part of the work, we have here a song that is a strange interlude between classic and popular. And lest the word "classic" startle those for whom it is anathema, let it be added that the "popular" predominates in spite of the complexities of the accompaniment, which is full of the contrapuntal variety provided by arrangers for tunes that sell by thousands instead of by tens. Music is always difficult to describe, and this music particularly so. Better try it over. It is original, new in form and content, and will please some of you. (Edward Schuberth & Co., New York.)

April Evening, by McNair Ilgenfritz. Frogs are the inspiration of this, and they croak modernistically, chromatically and gruntingly. (The poet says they chirp, gurgle and sing, but the composer did not believe it, and neither do others.) Extraordinarily original music, and very effective. Ilgenfritz has real talent. (Edward Schuberth & Co., New York.)

Eight Songs, by Grace Leadnam Austin.

Unable, presumably, to find poems to suit her particular style and taste, or perhaps preferring her own verses to others, the composer of these songs has written both words and music to all but two of them. These are entitled *You Are Like the Light* (Zoe Akins), and *The Soul Undaunted* (Robert Browning).

The first of them is dedicated to Rosa Ponselle, and a very excellent work it is, full of the meaning and color of the words, and graceful for the voice, harmonically attractive, with an accompaniment well made and sonorous, and of much variety. The other, with words from Paracelus, is majestic, forceful and impressive, with an accompaniment given weight by heavy basses and broad chords.

Miss Austin is inclined to the sentimental and the religious, as the titles of her own poems seem to show: *A Little Prayer of Trustfulness*; *The Home of Yesterday*; *The Little White Cottage*; *Day Dreams*; *At Eventime*; *Constancy*. The poems of these songs are as simple and direct as possible, and the music faithfully carried out in the same manner. They verge between the frankly popular and the folk-song type—there are some passages indeed that sound as if they were quoted or inspired by actual folk-songs of the Irish or Scotch schools. This is particularly noticeable in *The Little White Cottage*.

Such writing as this is sure to win many adherents, and deserves to bring its sincere and beauty-loving composer her measure of success. (Published by the composer.)

The Act of Love; and The Step Today; two "art songs of sacred truth," by Herbert G. Tovey.

Very short—only a page to each song—but attractive. The melody is good, the accompaniment simple but sufficient. (Saunders Publications, Los Angeles.)

So Hallowed and So Gracious is the Time; sacred song by Carl Clapp Thomas.

Upon words adapted from Shakespeare the composer has written a hymn-like song, also arranged as a four-part, unaccompanied anthem. The music is in the old carol style. (Saunders Publications, Los Angeles.)

Tidings of Joy, by Andrea Aragona.

In spite of a poem that is far from highly artistic—it begins, "softly the evening shadows had settled all around"—Mr. Aragona has written a presentable sacred song that will be liked by the average church-going public. The style is strictly conservative; the melodies are broad and extended; and the accompaniments, constructed along tra-

ditional lines. The song offers no technical difficulties. (Saunders Publications, Los Angeles.)

Instrumental

Reviewed by Frank Patterson

Four-Tone Folio, an album of instrumental quartets.

The arrangements in this album are for string, woodwind and brass instruments with piano accompaniment or bass or tuba ad lib. A piano-conductor part is provided, being presumably a reduced score. The album contains thirteen short pieces by classic and modern writers. The arrangers are Irving Cheyette and Charles J. Roberts, who have provided introductory remarks and advice to teachers as to how the book should be used. (Carl Fischer, New York.)

The Dancing Sailor Boys, by Joyce Gilmore; and **Little Lords and Ladies**, by Albert Parker; two teaching pieces for violin and piano with second violin part for the teacher.

The notes in the solo part are printed very large. Both pieces are provided with playing directions and other introductory information. The grade is 1. (Carl Fischer, New York.)

Songs

Reviewed by Walter Golde

Cowboy Songs, by David Guion.

Two more adaptations of Western folklore from the pen of this skilled artist, David Guion, who of all people should be rightly called an American composer, since he turns into art that which has sprung from the heart of the particular locality where he was born and bred. When the *Work's All Done This Fall*, is simply a constant repetition of a simple four-bar refrain, with an appropriate banjo-like accompaniment. To quote the composer's words: "It is characteristic of the cowboy to repeat the same melody again and again to varying words, and no stanza should be omitted. In fact, the humor of this particular number is emphasized by the monotony." It is suggested that part of it be spoken. This is a good number for a baritone to include in his radio programs.

O Bury Me Not on the Lone Prairie, (called also *The Dying Cowboy*), written for low voice, is a melancholy song with an exquisite accompaniment; rich in harmonies that enhance but do not in the slightest mar the feeling of plaintiveness in the vocal part. An excellent concert program number.

When *You Go* is an original composition, written for low voice. It embodies all that sort of voice is looking for: excellent words, (lyric by Jessie B. Rittenhouse), comfortable tessitura, a range that employs all the best notes, high and low, of either contralto or baritone, dramatic touches, (note the climax wrought at the end of the second verse), and above all unity of workmanship that is certain to sustain the interest of the auditor. (Carl Fischer.)

The Hills of Home, by Oscar J. Fox.

A new arrangement for high and low voice in duet form of a song that originally was published as a solo. There are three verses, almost identically alike, varied only in the accompaniment, and very well done. Radio teams take notice. (Carl Fischer.)

Spring Gladness, by Grace E. Bush.

Words are by the composer, with an Italian version by Ludovico Tomarchio. It is a joyous song and would best find its place at the end of a group of English numbers. While the publication calls for a medium voice, the general line of writing seems to make it more suitable to a high range. (Saunders.)

My Wish, by Laurel Smith (Saunders). An exceedingly short encore number.

April's a Liar, by Richard Drake Saunders.

Constitutes an effective character number for high voice. (Saunders.)

Love, My Heart Longs, by Louis Ganz.

A fair attempt to write a dramatic song to the fine words of Tagore; therefore it requires a strong voice capable of emotional coloring. (Saunders.)

Hallelujah Rain, by Rebecca Welty Dunn.

A spiritual, three verses and refrain, following a popular vein of melody. (Saunders.)

Rain, by Rae Minturn.

A plaintive negro song with an extremely good melody and simple accompaniment. Three Thoughts, by the same composer is a set of three short songs to be done without a stop. They are entitled: *Beauty is Truth*, *Myriads*, and *A Garden is a Lovesome Thing*. (Saunders.)

Love's Summer, by Dale Asher-Jacobus. Could be well employed as a group-ending number in an intimate recital. (Saunders.)

If Ye Seek Me, by Louise R. Waite. Sacred song for medium voice. (Saunders.)

With Thee Alone, by Mabel Miller Freeman.

Sacred song for medium voice, written in the simple intimate style of early Nineteenth Century school. (Saunders.)

Two Art Songs of Sacred Truth, by Herbert G. Tovey.

So very short as to solicit cause for worry how they are to be applied in the field of performance. (Saunders.)

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PIERRE DE BREVILLE,
French composer, whose opera, *Eros Vainqueur*, was presented at the Opéra Comique, Paris, on February 5. (Photo by Fred Boissonnas et Cie.)



LILY PONS CALLS ON THE ELDERLY PATIENTS OF THE FRENCH HOSPITAL
in New York, presenting them with sweets. (Wide World photo.)



DOROTHY ORTON,
soprano and artist-pupil of Oscar Seagle, is spending the winter in Paris where she is coaching with Mme. Masson, wife of the director in chief of the Opéra Comique. Recently she appeared there at the Nouveau Theatre in *Countess Maritza*. She is also soloist in the Pro-Cathedral and has sung at many social functions, including a tea at the home of the Comtesse de Lasteyrie.



FRITZ REINER,
in recognition of his services on behalf of Italian music, has been made an Officer of the Crown of Italy. This distinction was conferred on the conductor by King Victor Emanuel III of Italy. (Kubey-Rembrandt photo.)



MR. AND MRS. OSCAR STRAUS,
en route for Europe, on a deck of the S. S. Bremen reading books which seem to absorb their attention. Mrs. Straus has probably found a choice morsel in Frank Harris' dénouement of Bernard Shaw. (Photo by R. Fleischhut)



HORTENSE MONATH,
pianist, whose programs have introduced several modern works, recently returned from a tour of the South. Following her Chicago recital at the Playhouse on January 10, Miss Monath appeared before the Beethoven Club, Memphis, Tenn. She has been heard recently in Vicksburg, Miss.; San Antonio, Tex., for a benefit of the Beth-El Sisterhood; and New Orleans, La. The pianist was presented at the Y. M. and Y. W. H. A. series in Newark, N. J., February 23.



QUINCY PORTER'S
quartet No. 4 was played for the first time in Cleveland, Ohio, by the Cleveland Quartet last month. The Plain Dealer commented: "Porter is one of the very few American composers who has found himself, who can speak a distinctive musical language with beauty and fluency." Mr. Porter returned this year to the teaching staff of the Cleveland Institute of Music.



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Left to right, Mayor William B. Harrison; Mrs. William Davenport, treasurer; Mrs. R. W. Billin, campaign chairman; Miss Ellen Gardner, co-chairman.



GIUSEPPE BENTONELLI,
American tenor, who has recently sung at opera houses in Italy. (Photo by Santacrose.)

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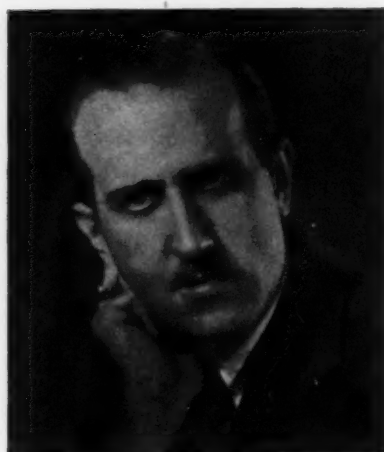
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